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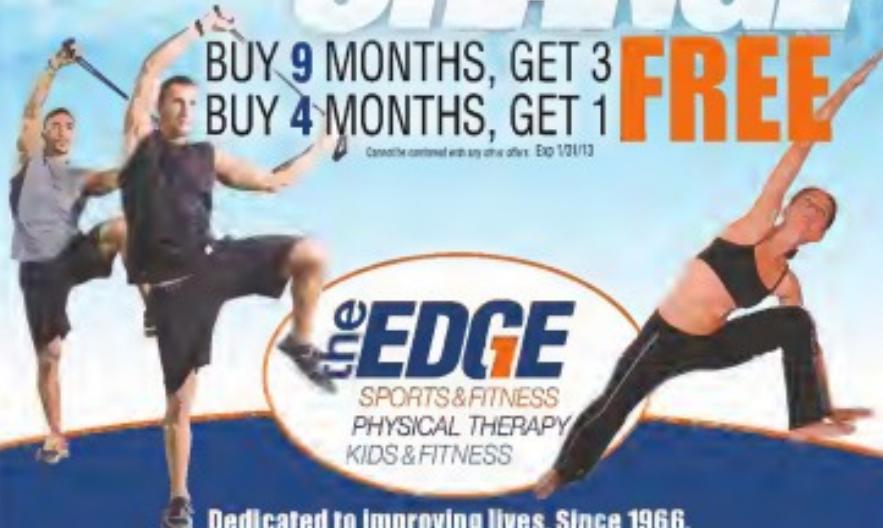


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WEEK IN REVIEW

JANUARY 14-20, 2013

facing facts



TIME GREAT

Rep. James Breeden will never be a political power broker again. That's what his constituents have decided.



NEW FLA.

2013 is revealing business as unusual — if anything, consolidating certain and extracting revenue-suppling. Watch your bundle.



BEAN 2013?

Another Nickle House bill for Vermont? The Senate says no. The Senate says no, but will it? There's no consensus.



NEW YORK YANKEES

The fate of Vermont's major-park plant now rests with a panel of federal judges on the Big Apple. They'll get the power.

BY ASHLEY KROEMER

Freyne Name Game



Peter Freyne would have loved the party Seven Days threw in his honor last week. On opening day of the 2013 legislative session — almost four years to the day since he was elected — the 10-term, gung-ho politician announced his decision to become a state senator. Cedar Creek Room at the First Judicial Court Room's Peter Freyne Memorial Meeting.

Kate Stimpert was there. So were Tony the Frog Lucy of St. Patrick, Lucy the Prince and a host of other Manipurists who have a place in Freyne's long, rambling, India Track column. Sen. Rossini, Lucy, Sen. Peter Shumlin and former AP Manipurist Senator Chris Dashiell were there,

spoons his praising Freyne — and one of them even made a post joke.

We didn't all the pols down but still, the whole thing was a bit revelatory. And it got us to thinking: Freyne appears to be the consummate education nerd. What has he achieved in life's successive educational stages? From the church school to the Seven Days? Here's a look.

The smart man began to the general public, so to make it up to you here is a quiz to test how well you remember Freyne's milestones. This quiz page update down for answers. And go to the Seven Days politics blog, Off Message, to play our online quiz game with even more Freyne milestones.

- | | |
|---------------------------|---------------------------|
| 1. It's All ... | 11. Lady Boys |
| 2. Rev. Scoundrels | 12. Moyer Name |
| 3. St. Patrick | 13. Chateau Lr. |
| 4. Poopy Toad Devs | 14. Sent the Glass |
| 5. Mad Dog | 15. Sack Chastenay |
| 6. Baffless Reds | 16. Gordon Rollie |
| 7. Tonny Tronic | 17. Tony the Frog |
| 8. Radio Rock | 18. Fast Eddie |
| 9. Rock Star Turf | 19. Mr. Sandman |
| 10. Dingy the Duck | 20. Lady Dr. |

ANSWER KEY: 1. It's All Good; 2. Rev. Scoundrels; 3. St. Patrick; 4. Poopy Toad Devs; 5. Mad Dog; 6. Baffless Reds; 7. Tonny Tronic; 8. Radio Rock; 9. Rock Star Turf; 10. Dingy the Duck; 11. Lady Boys; 12. Moyer Name; 13. Chateau Lr.; 14. Sent the Glass; 15. Sack Chastenay; 16. Gordon Rollie; 17. Tony the Frog; 18. Fast Eddie; 19. Mr. Sandman; 20. Lady Dr.



Their home may be lost, clients and riders were reported to the Vermont State Police since the beginning of the year, according to the Vermont Gilets.

TOP FIVE

Most popular items in 2013

1. "Vermont's Best Inn — and a handful of other Vermont hospitality providers" — Up the Rafters' "Vermont's Best" is the most popular item ever chosen as an under-ground speaker.
2. "New Year's Eve Revels: Fireworks and Live!" by Michaela Smith. The event's website calendar offers regular winter live-life on 2013.
3. "State Representative Can't Afford to Vacate in the Middle of Legislati..." by Paul Henzi. One of the most popular volunteer legislators didn't actually represent the majority of the issues it care about.
4. "Vermont Law Library Struggles to Survive" by Francis Polson. Congressmen relied on Polson to support the last off-budget staff of the 14 John Adams Attorneys.
5. "Taste Test: Waterbury's Ice Blue Stone Plate Beer and Tavern" by Cole Hendry. Hendry had a few pourable tapplings at Waterbury's new Julian's place earlier.

tweet of the week

HAPPY NEW YEAR!
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the 113rd Congress.



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Chris Fish HOMESTEADER

Editor's note: The reference to "dodgy karma" was not directed at individuals or business. But to the "spare staff" it is customary when writing about a new restaurant to acknowledge the culinary history of its location — good, bad or indifferent.

WRONG ABOUT RIKERT

Good article ("Learned Oink" January 9) on Tony Clark and Shadydale Hills and cross-country skiing in Joshua and Rajoux, but I have to object to the use of "shabby" to describe the pre-reservation Rikert Nordic Center. I started on the Middlebury Union High School ski team in freshman in 1989 and can remember pine balsam old wood boulders, boxes and jars on the barn when there was no touring center. My family and I have been fortunate to have skied and snowshoed there since and have seen it evolve. Mike Hausey has done an impressive job bringing Rikert up to NCA standards, but that shouldn't overshadow or diminish the great place it's been over the years.

Deck Theobald
MIDDLEBURY

AUTO INSURANCE, ANYONE?

[Feedback, "Let Three Drive" January 9] issuing Vermont driver's licenses to undocumented workers begs us to answer this question: Are they insured? Are Vermonters who are out on the roads avoiding their own business caused from accidents caused by workers using their equipment? In this day and age of insurance companies thinking of every reason not to pay, I think this is a possible issue. Further, I think it is reprehensible that Vermont even endorses what is allegedly slave wages for original help, then expects taxpayers to pay for their medical care, etc.

Christopher Nahney
BAPRE

GOD'S WORK

An out-of-state writer complained [Feedback, "Gods Against Us" January 9] that folk at Fletcher Free Library are hospitable to homeless people during operating hours. I would venture to guess that she seldom confronts the

right of homeless men and women who have nowhere to go to keep warm and dry, and even less often hears the stories of how they came to be in that situation.

She concludes with the rhetorical question, "Where are the shepherds?" Maybe she belongs to a large congregation with lots of resources for soup-pot programming, or maybe she's part of a peculiar people that thinks service going by religious faith is enough to stave off the trials of need. Whatever, in Vermont, most parishes struggle to maintain annual walls, buildings and programs. But most are also actively addressing the needs of the poor and homeless. One Burlington parish provides space to



DOTS' Read-a-long dry station. Another is preparing an overflow shelter in spite of objections from parents of children enrolled in preschool at the same site. They support CEDRA, the JOIN Urban Ministry Project, food shelves and other local programs.

I was recently reported that the state now spends about \$2.5 million annually to provide motel vouchers because shelters are full ["With Shelters Full," a Record Number of Vermonters Homeless Are Living in Motels," December 18]. Vermont is a small state; the resources are stretched. One of those resources that thank God, is a local library whose staff and patrons are not afraid of their less fortunate neighbors.

Rev Ann Lansen
ESSEX JUNCTION

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THU 1/19	SHANE MARSHAL 7PM
FRI 1/20	STEVIE NIQO 8PM
SAT 1/21	BIG-OX DRITI BAGGIO PURI-BAND 8PM
SUN 1/22	DR. MAX 9PM
MON 1/23	DR. CRAIG MASTRO 7PM
TUE 1/24	KRISTY BROWN 8PM
WED 1/25	DR. DALE 8PM
THU 1/26	THE POLKADOTS 8PM
FRI 1/27	CELESTE 10PM-12AM 10PM
SAT 1/28	INDUSTRIAL NIGHT: MATT BORRIS 11PM
SUN 1/29	DR. CRAIG MASHAL 7PM
MON 1/30	GIGGLE TO HORN 8PM 7PM
TUE 1/31	ICRC CHURCH ST. 2PM-5PM
WED 2/1	REDFISHMARET 7:30PM

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ANTIBIOTIC TREATMENT, SIGHT-SAVING FOODS, AND OLIVES SEIZING the heart, an

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① SATURDAY 19 NATURAL STATE

Sometimes the best terrain on a mountain goes unseen. The **Bitterroot Backcountry Tour** grants intermediate and advanced cross-country skiers and snowshoers access to these areas of the ski resort, led by the Friends of Bitterroot Nordic and Backcountry group, which aims to preserve more than 1000 acres and 20 miles of trails for public use; participants explore the raw beauty of the landscape.

SEE CALENDAR LISTING ON PAGE 48

② SATURDAY 19 LIVING LEGEND

In addition to helping found the 1960s free jazz movement, internationally renowned saxophonist **Archie Shepp** is also a noted pianist, composer and politically active poet and playwright. The 1959 Goddard College graduate returns to his alma mater with a rare U.S. performance at the school's Heyman Theatre, where he will also receive the Sodality Award for Excellence.

SEE INTERVIEW ON PAGE 58

③

SATURDAY 19

Big Laughs

With a single show in Bill Cosby's comedy John **Pee-wee** finds inspiration for improv in his own life — his large physique included. Self-referential punch lines abound in his comedy Central special "Soul Jiving" and current tour of the same name. Try to stay stationary, such as creating a great meal or more recently working out in the park, provides the perfect excuse for hilarity.

SEE CALENDAR LISTING ON PAGE 48

④

FRIDAY 18

Body in Motion

For one week, deliverance from urban stressors to the mountains. Arkansas-based performance **Body Hackers** spent 10 weeks exploring terrain, parks and how they relate to her idea of any place in the world. This resulting dance piece, collected via video diary, now encompasses her scratches, when offer physical support while creating beautiful lines in the choreography. A-BAA follows the performance.

SEE CALENDAR LISTING ON PAGE 47

⑤

THURSDAY 17

Alter Egos

Less Davis than Miles, **Half Measures** delivers dreams and guitars. In a postshow, this local band is known for their ability to play in the city and the city to become more than the sum of the day, within the songs of the narrative may lie enough to compare the ensemble's dynamics. Guest performers — invited to play in previous and future — follow suit on a mind-bending ride through the city of lights.

SEE FILM REVIEW ON PAGE 23

⑥

FRIDAY 18- THURSDAY 24

Conscious Cinema

A singular work of art can change lives. And the owners and documentarians of the 10th annual **Mountainfilm film festival** aim to do just that. Presenting acclaimed environmental issues inspire a diverse, never-say-ignite program that includes featuring the films *about* Mount Meeker, *every* film about climate change, and *the* first ever screening of a new climate change documentary about the controversial Colorado West, *Whistleblowers*, web-broadcasted through West, *Whistleblowers* web-broadcasted through West, *Whistleblowers*.

SEE CALENDAR LISTING ON PAGE 47

⑦

FRIDAY 18

Paired Up

John Williams and **Alisan Porter** contribute an unlikely duo. How often do you see a folk troubadour — in this case the Melody-Dark-Road Troubadour — and an award-winning classical journal performing together? Influenced by Bob Dylan, musicians and guitar legend Bruce Springsteen, the two have joined forces to create their own musical hybrid. With the Circle of Friends, both artists, one grand the stage with tales that always use three methodical talents, including strongly impressionist songs.

SEE CALENDAR LISTING ON PAGE 47

Mollo, the Rutland state senator, agreed.

"I think one remedy is to set some sort of time guidelines before someone can go to work for a company they've游说'd a great deal," he says. "I know it's only once because you don't want to alienate the ability of good people to serve in state government. At the same time, it just isn't right."

Scribe Tribe

For readers interested in news from the statehouse, the editor — and the competition — at leastingly agree.

Two nonprofit news outlets — VTPress.org and Vermont Public Radio — have added responses to their legislative beats, while the once formidable Vermont Press Bureau has had to cut its full-time statehouse staff. All three say they're devoting more resources to breaking news stories.

For years, the Press Bureau, which provided coverage to the Mitchell family-owned Rutland Herald and Springfield Times Argus, has consisted of two full-time reporters and one part-time, who also contributed to the 24/7 local coverage.

But last year, after the departure of two Press Bureau reporters — DAVIDSON HOGG and JENNIFER PEPE — bureau chief VERONICA KLEINZELD will be a one-man band. Report replacement, RANDY TAUBER, is now covering the Montpelier beat.

"It was a no-brainer to do it by himself; this time around," says Times Argus editor STEPHEN PAPAS.

Hinchfield will contribute to the Press Bureau's blog during the dry season, says, while writing a longer-form piece when there's room for the print edition.

"Our approach is not to have him cover everything. We're going to give stories we don't necessarily think everybody else is going to cover," Pappas says. "We're going to let the AP handle the low-hanging fruit."

Under covered status may be difficult to find, given the reporting requirements of VTDigger.org: it's choosing at the legislature this year. The news source accepted half their new full-time reporters this summer "in anticipation of the legislative session," says founder and editor BRITT BAILY.

These three will join Galloway and political columnist JOHN HARROLD in trailblazing committee rooms — and the cafeteria — for stories. "One of the reasons why we can have this focus is because we're a nonprofit," says Galloway, "so to cover things that aren't necessarily going to benefit our members," Galloway says. "We can go greater because we get support outside the advertising paradigm."

Follow ongong VPF is also bolting its statehouse staff. While veteran reporters ROB KIRKEL and JOHN BILLION will

continue filing daily pieces for radio, the station is deploying JOHN CHAMPEA to Montpelier to focus on digital reporting.

"What we've seen around here for a long time is that the next newscast in digital," says VPF news director BOBBY DAVIS. "They're great, but we haven't always been able to let people know about them."

To that end, Champea will be writing for the station's news blog and pushing VPF's recent success on social media platforms, says Davis.

The liberal blog Gaynor Minuteman Daily has also stepped up its prolific contributor JOHN WILHELM — whose handle is "jewelt" — has become a fixture in recent weeks at Shambles weekly press conferences, often bringing a pen to the punch with his snappy, snarky write-ups.

Whitare, a freelance writer who has worked in public radio, says he hopes to keep up the coverage, but is "planning it by eye."

"It's a balancing act for me because Green Mountain Daily is an all-volunteer operation," he says. "So I'm doing what I can within the bounds of my other obligations."

Like watching "Dr Phil" to his payment.

Media Notes

The Vermont press corps will lose one of its best — and most veteran — journalists this spring with the retirement of Burlington Free Press environmental reporter CAROL PAGE.

Page will retire from her journalism in 2014, as a copy editor for the People. After stints at the *Providence Journal* and United Press International's Montpelier bureau, she returned to Burlington in 1981, where she worked for the daily until 2006.

Page served as everything from City Hall and statehouse reporter to education page editor to when the city's first multi-lane roundabout at managing editor, which was a job I was not paid for!"

Page says she plans to retire mid-April, but the bigger task is to keep writing — among other duties. "It's so exciting and crazy at the same time, because I've been putting up and going to work for 40 years," she says. "I will do some freelance and I will improve the quality of my vegetable gardens and I will go to more of my grandsons' basketball games!"

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HowardCenter's New Approach to Treating Mental Illness: More Talking, Fewer Meds

BY KEN PICARD

With the state's mental health system in disarray, Vermont is experimenting with a radical form of therapy to treat patients with the most severe psychiatric disorders.

State officials have been exploring various options for replacing inpatient psychiatric beds since Tropical Storm Irene wiped out the state hospital at August 2011.

A new psychiatric hospital in Berlin and four other facilities around the state are part of that plan, but the thousands of admissions won't keep people out of the hospital in the first place and reduce the need for costly psychiatric beds.

To that end, the Vermont Department of Mental Health has awarded a \$150,000 grant to Burlington's HowardCenter for a pilot project — the first of its kind in Vermont. That will test a variation of therapy called Open Dialogue. The method replaces antipsychotic medication with a form of talk therapy that involves not just patients but their family members as well.

Leading the project is Dr. Andrea Stronge, the HowardCenter's medical director of mental health and substance abuse services. Her study of her 30-year career, Stronge largely accepted the tenet in medicine of the American psychiatric community — that antipsychotic medications are a critical tool in treating people who are delusional or hearing voices.

But Stronge, and a small team of HowardCenter clinicians are now treating people with schizophrenia and other psychiatric disorders in their homes with minimal use of drugs.

The Open Dialogue method was first developed in the 1980s in northern Finland, where it reduced the number of people in psychiatric hospitals on disability and taking pharmaceuticals. Most remain symptom-free for years. Open Dialogue, which Stronge believes could also reduce Vermonters' dependence on costly in-patient psychiatric care, involves nothing more high-tech than a series of conversations with patients and their families where they live.

Call it a new twist on the old fashioned home-call.

HowardCenter, the state's largest community mental health center treats 10,000 clients each year, many of whom suffer from severe and persistent mental illnesses. Stronge's job is figuring out how to best treat them.

Her views on this complex challenge have changed dramatically over the 17 years she has worked at Howard. In the

1980s, she became increasingly concerned that drug manufacturers were overreaching the benefits, and underestimating the risks, of the antipsychotic meds she routinely prescribed. She concluded that she watched the growing influence of the pharmaceutical industry on her profession.

Stronge also saw firsthand that many of the antipsychotic drugs she was prescribing have serious side effects — treated by still more medication — including weight gain, anxiety, diarrhea, depression

and psychosis. In 2003, when she read *Anatomy of an Epidemic*, a book by journalist Robert Whitaker that attempts to answer an alarming mystery in American public health: Why has the number of adults and children diagnosed with mental illness and put on government disability dependency risen so sharply?

Whitaker begins his book by looking at several studies of the long-term risks and benefits of keeping people on anti-

says she felt like she'd been "kicked in the belly."

"If you've got just spent your entire career giving people these drugs, and in easy ways convincing people why this is what they really need to do, that's a pretty horrible thing," she says. "I would say I should come to work the next day. That's how profound it was."

Whitaker reads his book by introducing the open dialogue method, a form of family- and community-based therapy that involves talking to patients and the people most affected by their mental illnesses.

Stronge says she was totally blindsided about Whitaker's findings and immediately emailed the author with questions about his research. She spent most of a summer going through all his primary reference materials, as well as "deconstructing and reconstructing everything I think about psychiatry and optimal treatment."

Since then, she and Whitaker have become friends, and she has traveled twice to Vermont several times to give talks and attend grand rounds at Fletcher Allen Health Care.

Last summer, Stronge traveled to Finland for preliminary training in Open Dialogue. Patients outcomes there currently are almost entirely opposite of those in the United States. After five years, about 80 percent of patients are fully recovered from their first-onset psychosis and are back at work. In Finland, where antipsychotic drugs aren't prescribed as much as in the U.S., only one in five patients require any maintenance meds — or those take continuously — at all.

"They're not really using schizophrenia in Finland. They're using the same number of people coming in with acute psychosis," Stronge says, "but people are getting better."

"I'll tell you one," Stronge's reading of Whitaker's book was well timed. After Ivera knocked out the state hospital, the state asked again for HowardCenter for ideas on how to reduce the number of inpatient psychiatric beds. Stronge submitted a proposal to use Open Dialogue through the stabilization and Recovery Team via PEART, which is the HowardCenter's rapid crisis-response unit. The state agreed, and funded the pilot project with enough money to train three staffers in the therapy.

Psychologist Greg Tammala says Open Dialogue is a perfect fit for PEART, which was launched in August with the goal of keeping people in crisis out of emergency rooms and hospital psychiatric units. He's



Dr. Andrea Stronge

and sexual dysfunction. As a result, a certain percentage of HowardCenter clients simply refused to take them.

"I thought they're effective for a good chunk of people, and I knew they weren't effective for other people," Stronge says of the drugs she prescribed for hundreds of patients. "But I didn't really know what else to do. I didn't see my other path."

antipsychotic drugs. As Stronge explains, researchers have known for years that schizophrenia is associated with a loss of brain tissue, which was long believed to be a result of the disease. Whitaker says the studies to suggest the brain atrophy may be due not to the disease itself but to extended exposure to antipsychotic meds.

Reading Whitaker's findings, Stronge



clinical director of the program that trains mental health workers into the community — generally, to a patient's home — whenever they get a call that someone is having a psychiatric episode.

"Otherwise, people experiencing psychosis are not really interested in treatment," Tomassoni explains. When someone becomes delusional and believes, for example, that he's being pursued by shadow government agents, he's unlikely to agree to visit a physician's office and accept pills from a stranger.

Open Dialogue brings a team of two clinicians to a patient's home to talk with everyone directly involved in the crisis to create a "shared experience of reality," Tomassoni says. The method intentionally focuses on the whole family, he says, "so it doesn't single out one person as the ill person."

Through this process of "radical engagement," Tomassoni says, the patient begins to feel safe and able to open up, sharing whatever else is going on in his or her head.

"One way of thinking about schizophrenia is that it's a brain disease," he says. "Another is that it's how somebody expresses their most difficult experiences in a way that they can't put into words, so they use hallucinations and delusions to express themselves."

By learning other ways of talking about difficult experiences, he adds, the patient no longer needs those symptoms, negative and they "vanish."

Both Strangard and Whitson, who are halfway through 300 hours of training in the Open Dialogue method at the Institute for Dialogue Practice, in Northampton, Mass., emphasize that this method is not "antidepressants" as its name sounds. Patients treated with Open Dialogue can also be on antidepressive medications.

But in Tomassoni's opinion, "Under the old system, if somebody didn't want to take medication, there was little we had to offer them. This is just another approach, another tool in the toolkit."

Because Open Dialogue is so new to Vermont, its results are still preliminary and, nevertheless, somewhat mixed reading. Whitson's book, *Reframing*, has tracked the outcomes of 88 of her patients. In one year she's seen a 10 percent reduction in their consumption of anti-psychotic drugs. Only two have had to be hospitalized.

State mental health officials say they're

"very interested in the Open Dialogue model and how it could help improve the Vermont mental health option," says Michael Nichols, director of policy of the Vermont Department of Mental Health. Nichols says that if the Howard Center's pilot project proves successful, the state will consider expanding it to other pilot sites.

Dr. Alan Hestadell Allerton is a psychiatrist in Montpelier and until last year served as president of the Vermont Psychiatric Association. She knows Whitson well, and is "very favorable" with Open Dialogue therapy, calling it "a radical approach, given where American psychiatry is today. But I think it's a very exciting approach."

She notes, who's been practicing psychiatry since 1979, says Whitson's findings are consistent with what she's seen over the years in her own practice.

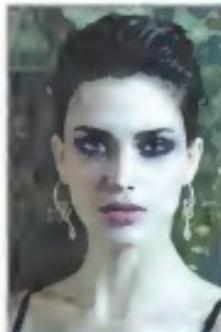
"My clinical experience has been that these drugs don't work so well, that people with classic dementia don't get better," Allerton says. "My schizophrenia and psychotic patients are disengaged... marginal. They're not doing well in their lives."

Dr. Linda Strangard, Whitson's book "changed my practice dramatically." While she's not using the Open Dialogue method per se, she's completely rethought her entire approach to medication, not only antipsychotics but all psychotropic drugs. Today she estimates that 60 to 70 percent of her patients on antipsychotic meds are now "asymptomatic off those meds, mainly tailoring their progress and plans to create a healthy life."

Other members of Vermont's mental health community are equally intrigued by this therapy, as evidenced by the several hundred clinicians who converged on the Crystal Plaza Hotel in Montpelier on December 7 for a half-day presentation and discussion on Open Dialogue by Mary Olson, founder of the Institute for Dialogue Practice.

But even if the results in Vermont don't prove quite as impressive as those in Finland, Strangard says the method has already "shifted the paradigm" on her approach to treating patients with psychosis.

"I love the inherent humanity of this approach," she says. "Even if I continue to find that I need to use medications to help people through first-episode psychosis, I really like this method of talking to people."



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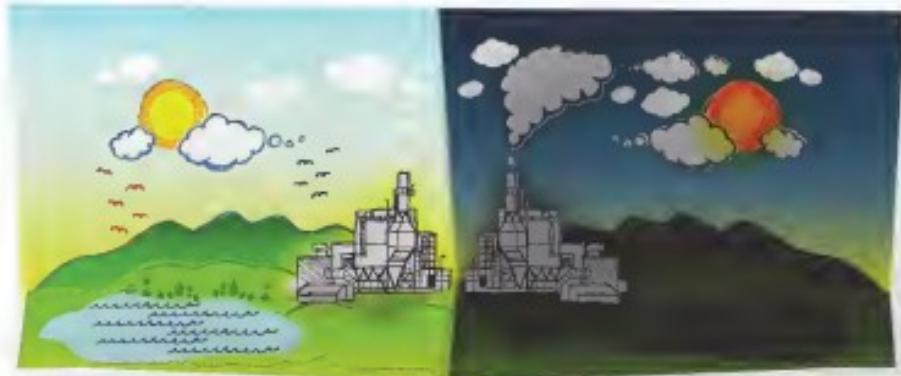
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DAVID SPRESS

For Some Near Goddard College, Wood Heat Isn't Good Heat

BY KATHRYN FLAGG

When Middlebury College fired up its \$12 million biomass heating plant in 2009, the college held a public celebration with speeches and tours of the facility. Middlebury hosted the wood-burning plant in a giant step toward its goal of achieving carbon neutrality by 2020 and positioned the boiler behind a wall of glass windows so everyone could see it.

Four years later, no one's throwing a party for Goddard College in Plainfield as it works to install a much smaller heat-generating biomass incinerator instead. Goddard's putting it with legal appeals and complaints from angry neighbors who say the biomass plant is so close to a number of houses that it poses potential health risks as a result of particulate emissions.

Eight residents near the college are challenging the permit in state environmental court and have enrolled a petition to get a nonbinding question on Hinchliffe Town Meeting Day ballot, urging voters to vote against the proposed "wood-chip incinerator."

The negative reaction to Goddard's project is unusual. In a state where a third of public school students attend

classes at facilities heated by small wood-chip incinerators such as the one Goddard wants to build, opposition to biomass development has centered on industrial-scale plants that burn wood for electricity. Those include the McNeil Generating Station in Burlington, Regent Power Station and similar facilities proposed for Fair Haven and North Springfield.

Scalable, community-scale biomass facilities that generate heat have been isolated from criticism to no one at Goddard, arguably the least-known college in Vermont. It was prepared for blowback from Plainfield, a town synonymous with alternative lifestyles.

"Honestly, we weren't expecting it," says Ruth Lyons, Goddard's chief financial and administrative officer.

"It was a complete surprise to me," says Tom Miller, the president of Community Biomass Systems, which is managing the project for Goddard. "I had an idea that people would be upset by something like that. It comes from a place of fear."

In Vermont, growing more skeptical of biomass power, whether for heat or electricity?

"There's no question that the presence of some of the extra biomass wood ash is a headache," says Ash Schlossberg, Vermont's leading anti-biomass activist. From his home in Winooski, Schlossberg edits a newsletter called the Biomass Monitor and coordinates with Energy Justice Networks national antibiomass campaign. He says he was essentially "blacked out" when he first arrived in Vermont and began criticizing biomass development.

"It's a weird blind spot," he says. "Everyone thought it was green, or didn't know it enough." Schlossberg believes data changing, albeit slowly

in certain instances, that most environmental organizations are raising alarm about large-scale biomass burning operations because biomass has been "hot or green for so long," he says, environmental groups may be reluctant to wager their "green credentials" in speaking out against new developments.

Schlossberg isn't alone in questioning the environmental and health implications of burning wood for heat and power. Rebecca Ryba, the American Lung Association of the Northeast's

director for health promotion and public policy in Vermont, points out that wood smoke contains thousands of chemicals, including at least five chemical groups known to cause cancer in humans. She says small particles in smoke can get trapped in the lungs or enter the bloodstream and are especially problematic for children, the elderly and those with chronic diseases.

For that reason, the A.L.A. "strongly opposes" the expansion of biomass in schools and other institutions with vulnerable populations. More than 40 Vermont schools use wood chips to heat, but only five are large enough to require air quality permits under state regulations.

"This means that most of those schools do not have air-pollution-control technologies and kids could be struck for greater exposure to particle pollution than before the system was installed," Ryan Walker is in email.

Also up for debate in the carbon neutrality Middlebury promised when its biomass plant went online four years ago, Bill Keton is a professor of forest ecology at the University of Vermont and chairs UVM's forestry program. He also runs a carbon dynamics laboratory

ENERGY

in which he and other scientists are studying the role forests play in carbon sequestration — the important job of trapping and storing greenhouse gases instead of releasing them into the atmosphere.

Kenton says wood biomass energy is “different in being carbon neutral — clean, renewable, carbon neutral.” Our assumption has been that even if carbon is released from a tree when it’s burned, that tree can be replaced and its carbon storage potential replaced.

But Kenton says there’s actually a lot of scientific uncertainty about that theory. “The devil is in the details,” he says. Research now suggests that burning wood biomass might actually increase carbon emissions in the short term as compared to fossil fuels, even if biomass provides a net carbon benefit over the long term.

“The problem is that these terms really important from a climate change standpoint,” says Kenton. “There’s this pretty well substantiated prediction that if we don’t do something about the climate, and about greenhouse-gas emissions, within the next decade or maybe two decades at the most, we’ll see不可逆转的 climate change. We’re going to get a handle on that problem now. If there’s an unmeasured increase in emissions now, that could be a big problem.”

Kenton says there’s no broad consensus on biomass carbon accounting, but he notes there is compelling research casting out all doubt that suggests all of biomass’s potential benefits, a reduction in greenhouse-gas emissions might not be one of them.

“This is one of those issues where things might seem to be intuitive, they might seem to be obvious, when in fact it’s really not,” says Kenton. The task, he goes on, is to weigh the potential risks off.

In Pfeiferfield, Goddard’s project has already earned Act 130 and local zoning permits, though neighbors are appealing both decisions in Vermont’s Environmental Court. A court-orderly mediation between the two groups failed last February. In the intervening months, the skirmish has escalated into a consolidated legal battle. The town of Pfeiferfield brought its own attorney into the mix in November, though the town neither supports nor opposes the project, says selectwoman Beth Towles.

In the latest party, neighbors have gathered 70 signatures — more than the 50 required — to hand a petition to Pfeiferfield. Town Meeting day ballot: it will ask residents to oppose the construction of the Goddard woodchip biomass plant. Town officials preclude, or nanoparticles, are proven not to be a health hazard. It wouldn’t be a legally binding vote, acknowledges Karen Beaufield, who created the petition, but it would send a message to the village.

Goddard’s Burns contends that a few disgruntled neighbors “aren’t town folk”; she says the biomass project fits perfectly with Pfeiferfield’s town plan and is playing up its environmental benefits. The wood-burning boiler would replace 22 old oil-burning furnaces scattered across campus and be fueled by wood harvested within 25 miles of the school.

The plant would burn an estimated 900 tons of wood chips every year — a tiny fraction of the 400,000 tons burned at Burlington’s McNeil plant or the 340,000 tons burned at Middlebury.

The \$2.3 million plant would also include a state-of-the-art scrubber, called an electrostatic precipitator, to remove air pollution. Malar says the college’s trustees “voluntarily added that feature despite its \$100,000 price tag.”

Ebby Wilson, one of eight neighbors opposing the project, admits that when she first heard about the project, she wasn’t overly concerned. She figured Goddard would plant trees to block the view — and the college has since added more landscaping. “My fear now is, ‘This will be here,’” reads Wilson.

For the most Wilson and neighbors researched biomass, the more they found not to like — particularly the potential emissions. Wilson and Towles aren’t satisfied with the scrubber; the college plans to recall, they say nanoparticles would still escape the chimney.

Community Resources Systems’ Malar says their concern illustrates the main problem is the biomass debate. Opponents are conflating industrial-scale electric plants, and the accompanying potential hazards, with Goddard-style ones.

He says, “People read about one kind of biomass and think it has relevance for everything.” ☐



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Weinberger and Fellow Mayors Call for New Gun-Control Laws

Burlington Mayor Miro Weinberger typically plays it safe, so his decision to speak out on gun violence Monday was an uncharacteristic move.

Just a week before, he and the Burlington City Council were reminded of the strength of Vermonters' gun rights — consistency — when nearly 200 activists showed up at city hall to oppose a proposed small-town weapons ban.

Apparently the concerned crowd wasn't enough to dissuade Weinberger from pushing the issue further.

"As the father of a first grader and as a son who grew up in the field calls when someone is shot in this city, I feel a deep responsibility to join the local call for action now to protect our children and communities from illegal guns," Weinberger said during a press conference at Burlington police headquarters.

Standing beside the mayor of Montpelier and Barre, Weinberger announced that he'd joined Mverys Against Illegal Guns — a national gun-control group founded by New York's Michael Bloomberg — and endorsed three of its legislative priorities: to improve the federal background check system, to ban assault weapons and high-capacity ammunition clips, and to end laws on gun buybacks.

Weinberger's move was notable in this gun-loving state because prominent Vermont politicians have mostly sought to avoid discussing gun laws in the wake of last month's deadly school shooting in Newtown, Conn. And for a local politician who easily harbors statewide political ambitions, that's a risky move.

More noteworthy was Weinberger's decision to include in his press conference a cast of characters with viewpoints wildly divergent from his own. One of them — Burlington gun collector Jim Gifford, who was part of the pro-gun crowd at his town's city council hearing — said he ardently opposes Mverys Against Illegal Guns' agenda but supports better background checks to "keep more guns out of the hands of people who shouldn't have them."

Even among Weinberger's fellow mayors, differences of opinion emerged.

Barrington Mayor Ethan Lewis, who attended national

conventions last week with a plan to local gun-share organizations to temporarily banish from arming assault weapons, joined Weinberger in calling for more background checks like those that loopholes in federal law allow some 46 percent of gun sales to take place without a background check.

"This is like setting up two lanes at the airport for getting on a plane — one which requires a security check and the other that does not," Lewis said. "Today 4.6 million gun purchases are made each year in the line that has no security screening."

But Larion, horrified to add that while he too was joining the national gun-control group, he disagreed with its — and Weinberger's — conclusion that assault weapons ought to be banned.

Montpelier's mayor went further than Burlington's. While Weinberger declined to say whether he supports a state assault weapons ban, as proposed by Sen. Rand Paul (R-Ky.), Montpelier Mayor John Hollar said he's all for it.

"I think we need to work at both the state and federal levels to address this problem," Hollar said.

— PAUL HEINTZ

F-35 Opponents Unveil Petition to Cut Off Burlington Airport Funding

Could F-35 opponents block the fighter planes from coming to Burlington by cutting off airport funding? A lawyer representing critics believes they can, and he's circulating a petition that would propose just that.

Retired attorney Jason Dobraski said a randomly selected section of the Burlington city charter requires voter approval for the airport's construction and maintenance budget. He wants to put a ballot question to voters in a special referendum that says, "no large or ill-defined jet is regularly based at BTV; money for construction, acquisition and improvements shall not exceed \$10. That would effectively deprive the airport, and the Vermont Air

National Guard, of the funds they need to operate.

News of the petition came as the Air Force announced plans to delay for several months its decision on where to base the F-35s as it can consider new criteria due to the number of people who would be impacted by jet noise.

Dobraski, who intends to circulate his petition on Town Meeting Day, said the Air Force's delay buys him time to collect signatures and to pursue numerous legal arguments related to the F-35 basing.

Burlington City Attorney Karen Blackwood said that her reading of Burlington's charter suggests that the city council — not the voters — have the authority to approve the Burlington International Airport budget.

Dobraski responds: "Bending times like this is why we have judges."

— ANDY BROMAGE

Sanders Opposes Lew as Obama's Treasury Secretary

Speaking with the itemsmen whom he chooses, Sen. Bernie Sanders (I-Vt.) said last week he would oppose President Obama's nominee for treasury secretary.

In a sharply worded statement, Sanders criticized Lew's pick — Jack Lew, who currently serves as White House chief of staff — for his ties to Wall Street and corporate America.

Lew's long résumé includes stints as budget director in both the Clinton and Obama administrations, as well as nearly two years as deputy secretary of state.

During the two years Lew spent at Citigroup in the run-up to the 2008 financial crisis that appears to have driven Sanders' ire.

"We don't need a treasury secretary who thinks that Wall Street deregulation was not responsible for the financial crisis," Sanders said. "We need a treasury secretary who will work hard to break up too-big-to-fail financial institutions so that Wall Street cannot cause another massive financial crisis."

Sen. Patrick Leahy (D-Vt.) is also a Democrat who definitely will back Lew. "He supports the nomination," says spokesman David Garis.

— PAUL HEINTZ



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The VSO Introduces Visual Art and a Cello Prodigy to Masterworks Series

BY AMY LILLY

The whole thing is wild," says violinist artist **WARRIOR GIRL** on the **MEMORY STIMMING CONCERT** opening number at this weekend's masterworks concert. Called "Summer Evening," it's a full-instrument work written in 1960 by the Hungarian composer-ethnomusicologist Zoltán Kodály.

The "wild" part is that, while the audience is listening to the 18-instrument piece, they'll also be watching a video surveillance prepared above the orchestra on a 10-by-14-foot screen. The visuals feature four 30-by-40-inch artworks inspired by the piece: paintings by Kodály, **ART HAMILTON**, Edith Holden, and **FRANKLIN** of Brundibár, and a photo by filmographer **ROBERT**.

Ross, who put the video together, "wrote poems of each work and made them flow with the music," Kodály says.

This first-time collaboration came about when Kodály and his wife were at a dinner party with their longtime friend, VSO violinist **MARY RAYON**. Kodály mentioned that the VSO was "looking for something exciting to do," recalls Kodály, who hit on the idea of projecting images of artwork to accompany and reflect the feeling of the music.

VSO executive director **ALAN JORDAN** describes what sounded "crazy." Kodály says, Jordan picked the Kodály piece, and Kodály recruited the three other artists.

"The only rule was no focus, just your feelings," says the 78-year-old folk artist known for his painted-dress, flat-perspective items, cows and trees. None of the artists communicated with the others while creating his or her response.

Kodály, who says he learned what he knew of classical music from movies,



Gloria Pires

brand Kodály's piece to have "unrelated histories and personalities. In other words, it's not like Wilson Tell everyone or anything." After listening to "Summer Evening" numerous times, he pointed a red, swing-out overwater buoy shadily textured grass. All four works will be on view in the lobby during intermission.

Kodály and Ross will explain the project during a preconcert talk. Kodály won't reveal what that is, but he's not so confident about visual technology. "I've never touched a computer and believe me, that's not a hobby," he says. "So I'm a little concerned that it won't get going when it needs to." But, Kodály allows, "Artistic challenges can make us fun."

The concert-sized work will shift the focus back to the stage — and to a young soloist in particular. Cellist prodigy **Gloria Pires**, 19, recently won first prize at the

ATHENAEUM LOVE

The 200 people who turned out last Saturday in solidarity with St. Johnsbury's **ATHENAEUM** were not up in arms for brother arm in arm. Arriving from nearby and from as far away as Massachusetts, they formed a human chain around the building to show support for the eight library staff members whose layoffs from the financially strapped facility will take effect on February 1. **MARIL LIBRARIES UNITS** and the **VERMONT LIBRARY ASSOCIATION** organized the "Hug the Athenaeum" demonstration at the 142-year-old private nonprofit institution bequeathed by Horace Walcott as a free public library and a gallery housing the family's personal art collection.

Last November, the Athenaeum librarians — who have served the institution for a combined total of 70 years — were summoned via email to a mandatory staff meeting. At that meeting, which occurred on December 3, they were notified by the institution's board of the impending layoffs and encouraged to apply for five new positions.

Participants in Saturday's hug, some wearing red mittens across their parkas, arrived through slush, filed down the alley separating the Athenaeum from the police and fire stations and clumped around the staff entrance to the back of the building. There they encountered a chain-link fence that required careful maneuvering to complete the fifteen-foot-wide circuit with the migrants at the front. This active embrace was the final gesture in the hourlong rally during which librarians from around the state held a white banner across the main entrance that declared "the People Make the Library."

Cultural luminaries including author **RENEE UNIONERSON**, former Vermont poet laureate **BALTIMORE KINNEDY**, and Justice **CHRIS GARNETT** attended the hug. Van Wert, whose books are in the Athenaeum's collection, charged that the boards hope to derive more revenue from its art gallery as an example of "an easel swinging the dog" as this coalition receives favor at the expense of diminished library services.

A statement of support circulated at the event and signed by 200 attendees reads in part: "The primary function of the Athenaeum has been a free public library. This function should take priority for available funds in order to continue providing maximum library service for the good of the public." The statement will be filed with the **VLA** and **SOCIETY FRIENDS OF THE ATHENAEUM** copy editor. **UNIVERSITIES** provided the tuxedos.

Prior to the hug, Athenaeum executive director **MARY PEWES** had announced that the library would be closed on Saturday so Athenaeum librarians could attend. Though some protesters were skeptical that was the reason for the closure, according to a video **PELU** made of the event, five of the librarians stood as a group and, smiling as supporters invaded the granite steps, to address the crowd.

Reached later by phone, board of trustees chair **BILL HAMILTON** said "It feels like it sounds heartfelt," referring to the executive decision to downtime from eight to five hours. He said the 16-member board has held discussions with the library staff since 2009 but has failed to secure long-term financial solutions. Even after reducing staff hours and cutting \$500,000 from its annual budget, the institution was still drawing too heavily on its endowment to be sustainable.

"We're not deciding library funds are unnecessary," Hamilton said. "We want to be decent, and we want to be financially responsible. Sometimes those

things are not mutually compatible."

Post-hug supporters met at North Congregational Church and established four committees, one of them tasked with communicating with the Athenaeum's trustees. They plan to meet again on Saturday, January 19, to finalize details of another upcoming public forum.



Protesters "Hug the Athenaeum"

JULIA SHIPLEY

WAS THE ATHENAEUM?

A video of the demonstration can be viewed at [youtube.com/watch?v=LUDHRSVfS](http://www.youtube.com/watch?v=LUDHRSVfS) athenaeum.org marilibraries.org



Painting by Ruth Handler

2012 Young Concert Artists Auditions, a prestigious international competition based in New York City that provides no winners with career-launching management services. She'll play Elgar's cello concerto under the baton of VSO conductor **JANE LAMOND** — who, of course, is also conducting the *Violinist* and the final piece, Mendelssohn's fifth symphony.

Purcell grew up near

Albany, N.Y., but her connection to the VSO is even closer. Not only is she a student of violinist **SHARON ROBINSON** — Lorinda's wife — but Robinson and Lorinda have both played with Purcell's grandfather, the acclaimed cellist Leslie Purcell. Lorinda shared the stage with him for years at both the Chamber Music Society of Lincoln Center and the Marlboro Music Festival.

"I've known Sharon and Jessie since I was pretty young," Cecily Purcell admits during a brief phone call. "And I knew I'd want to study with Sharon eventually."

Purcell began doing so two and a half years ago, when Robinson and Lorinda were still teaching at Indiana University Jacobs School of Music. When the couple moved to the Cleveland Institute of Music last fall, Purcell followed to continue studying with Robinson.

"She doesn't sound like anyone else," Robinson says, speaking from Miami. (She and her husband travel extensively for trio performances with pianist Joseph Kobzon, and far solo and conducting gigs around the world; when in Venezuela, they live in Guaidí)

"Cecily's sound is very individual," continues Robinson, who will be in the Flynn audience this Saturday. "It has a very singing, beautiful, warm tone that you can pick out of a crowd. It comes

from a certain creativity she was born with!"

When Purcell started studying with her, Robinson adds, "she was already a fully formed artist" with recordings, and had a disc with her older sister, a violinist. As a teacher, the 61-year-old tries not to "get in her way" but is happy to pass on advice learned over a long career: it means

the insulation of a price, along with pointers such as "start with orchestra rehearsal music, practicing your cadence" and "use all the sharp side to accommodate the winds under the hot lights."

Purcell is not the first of Robinson's protégées to succeed; over 40 years of teaching, she has had plenty of students who found solo careers or positions in major orchestras. (Also an adept teacher, Lorinda has mentored the likes of violinists Hilary Hahn and Jennifer Koh.)

The latter will appear with the VSO at the next Masterworks concert. But Purcell is the youngest such student she has had, Robinson says, and the worries about that:

"It's sometimes hard to make the leap from child artist to adult artist," she observes. At the same time, Robinson adds, "I hope that I can work with her a little longer, but she's ready to go, I'm really in."

**CECILY'S SOUND IS
VERY INDIVIDUAL. IT
HAS A VERY SINGING,
BEAUTIFUL, WARM
TONE THAT YOU
CAN PICK OUT OF
A CROWD.**

SHARON ROBINSON

It's the third Symphonic Orchestra's day in 2012 in UVM's Masterworks Series 2 Concert at the Flynn Center for the Performing Arts in Burlington (see sidebar, January 13, at 8 p.m.); and at the Performance Theater in Rutland on Sunday January 29 at 3 p.m. Catch strings professorial alumna Cecily Purcell (see sidebar, January 13, at 8 p.m.); and the Burlington Chorale's 20th anniversary (February 10, 8 p.m.).

THE UVM FILM SERIES PRESENTS

the body in film

The UVM Film Series is a membership-based program in partnership with UVM's Lane Series, Film and Television Studies Program, and the Fleming Museum of Art. Visit film.uvm.edu for screenings, stimulating discussions, and guest speakers throughout the year.

In the films presented this season, we will consider such topics as: How do we see our bodies in relation to our planet (in *The Revenant*? What role does a face play in creating identity (in *Second Skin*? How does dance both create and translate us from our bodies and cultures) in *Dancing Across Borders*? And how do sports, race, and politics converge in our bodies (in *AMP*? Jam film lovers, UVM students, and UVM Professor Hilary Novack in a journey of discovery as we explore the body in film).

JANUARY 24:

The Fountain

Darren Aronofsky, 2006

FEBRUARY 21:

Seconds

John Frankenheimer, 1966

MARCH 21:

Dancing Across Borders

Arne Sorensen, 2010

APRIL 18:

AMP

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Acclaimed Opera Singers Perform with the Vermont Youth Orchestra

BY AMY LILLY

Last March, an understudy of the Metropolitan Opera's *Il Trovatore*, mezzo-soprano **Lorraine Moore**, passed instant drama when she stepped onto the stage with a day's notice and sang the role of Adina in the opening of the same work. Her performance brought down the house. Moore? No problem. Just cross on down to the Flynn this Sunday.

That's right: **THREE'S COMPANY** director **JEFFREY DOMINICK**, newly minted diva Moore and another internationally acclaimed, young singer, tenor **Jesus Garcia**, will perform an all-star concert of opera arias and duets. They'll share the stage with Dominick's own infusion of next-generation stars: the VYOA's all orchestra members, its chorus members and 10 even younger concertgoers.

From the Max to the Flynn: not the usual path for opera stars. Domnick explains that he learned the gig before Moore's Met debut — and her subsequent triumph — but still recalls being in the Berlin Philharmonic's concert production of *Turandot* and *Boris*, led by James Levine.

"It's the sort of thing where we're really lucky to have her at this moment, when everybody knows who she is. But she's not *too* big," Domnick says. "Tenor, because opera singers' schedules are usually booked two to three years in advance."

Domnick, 41, became director emeritus of the VYOA two years ago. Before that, he served as assistant conductor at several opera houses, including New York City Opera, and worked extensively with young

singers and musicians. He met Garcia in 1999, when the tenor was in his early twenties, at Central City Opera, a summer festival in Colorado.

Garcia was already a standout among a strong group of diverse apprentices, with the distinction he had longitude and the beauty of his voice, Domnick recalls. Two years later, Garcia would win the prestigious Met Opera National Council Auditions (Moore had won them the year before.) Garcia went on to win Tony Award for his performance in *Barber's* *Look Down*, and to originate a role in the new opera *Before Night Falls* by Jake Heggie at the *Metropolitan Opera*.

Moore and Moore met at a vocal academy in Philadelphia, and in 2008 he invited her to Domnick's summer to sing in the Bergen Friends Music Foundation's annual summer concert. Domnick has served as music director of the NYC-based foundation, which fosters young singers, ever since.

"We were immediately just blown away by her voice," Domnick declares. YouTube videos of Moore singing Arias serve testimony to her powerful spinto voice — like Leontyne Price, she's able to push it for extra dramatic effect without strain — and her compelling portrayal of the resolved Ethiopian princess.

When Domnick came to the VYOA, he says, one of his goals was "making a lot more collaboration between our vocal and orchestral programs. I can't think of another youth orchestra that has choruses," he adds. This concert is the organization's



PHOTOGRAPH BY JEFFREY DOMINICK

CLASSICAL MUSIC

first major production in that vein, and she's got lots more operas. The program includes pieces that highlight the chorus and orchestra separately and, together, sans solos, as well as several in which both groups accompany the soloists.

"Playing operatic music is a completely different thing [than the orchestral]—Domnick admits. "They're learning the complications of what it takes to accompany singers. They have to be much more silent and open to things being different from what they expect." To accustom the kids to the experience, Domnick brought in local mezzo **Suzanne Martin** — a more useful approach than "try crashing the fence," he adds.

VYO violin and bassoon captain **Matthew** '06, however, sounds the note of the chafing: "For me, it opened up an entire new dimension, being able to adapt to any style that [the singers] decide to do." It's not like a Beethoven symphony, he says, which you play "from straight."

Also performing Saturday night: **BRUNSWICK BIRDS** (String Quartet), No. 14, which may consider his finest work for that ensemble.

How does the Hop shape art lots for communities? No mystery actually. "We have a strong relationship with Brooklyn Rider," says Lawrence. "And they are extremely creative in how they go about working with composers. [In this case] they wanted to see what would happen if we made the classical-music realm."

Apparently the Brooklyn-based quartet wanted to see what might happen if lots of people of Dartmouth's lots. On Monday night, they appeared with other cultural cognoscenti at White River Junction's quirky cool **MADISON MUSEUM** for an event that director **AVI FRAJNDLICH**'s firm called a "Creative Reimagine Dialog."

PAMELA POLSTON

EASY RIDER

The **WINGED EISLER** at Dartmouth College has been celebrating its 50th birthday in grand style — and, unless most of us are more than just a day or two off party favors for the public! The world premiere of a Hop commission for Brooklyn Rider, the electric string quartet, performed at Burlington's *Opera House* last November, but that program was cut, so listeners will hear this Friday. In fact, says programming director **HARVEY LAWRENCE**, "The group only got the music to learn in the last couple months."

The Hop concert will comprise an installation in an ongoing project the **Ramsey Clark Brooklyn Peter Adriance**. The Hop-commissioned pieces are by jazz guitarist Bill Frisell, Swiss pianist Norbert Pohren, Postra Newsome of indie rockers the National, pianist Ethan Iverson from the Bad Plus and Greenwood drummer Greg Saunier. Don't worry: classical fans, Brooklyn Rider will



BROOKLYN RIDER



Holy Motors

SHORT TAKES ON FILM: SCREENINGS GALORE

HOLY MOTORS (Balthazar Getty) One of the wackiest films of 2012 — and my personal favorite — will be screened this Thursday by the **BURLINGTON FILM SOCIETY** at **HAM STREET LEADING PERFORMANCE ART CENTER**. [The movie was also shown in December at **CINEMAARTS** in St. Johnsbury.]

Directed by Leos Carax, the French director has a surreal premise. Over the course of nine days, an actor plays an increasingly bizarre succession of "roles" on the stage of real-life Paris. The resulting vignettes can be appreciated as absurd comedy (and sometimes tragedy), but they're also rich in allusions to French cinema past and present.

FARINA DIAZ » Burlington acting instructor and former film professor at Concordia University in Montreal says she noticed references to Godard's Alphaville, Cocteau's Beauty and the Beast, and the musical of Jacques Demy. Classic movie fans should note that Holy Motors gives a cameo role to actress Isolde Riedl, famous as the young woman who wears a mask to hide her identity in George Stevens' 1959 *Cry Without a Pale Face* [yes it inspired the Billy Idol song]. Farina will happen is the subject of a retrospective also starting this Thursday at Montreals **CINEMATHÈQUE FRANÇAISE**.

Another screening this Thursday night will give you the opportunity to meet and greet one of Vermont's most famous directors **LIN SIEGMAN**. **WHISTERS** **HAUNTING** is having a special preview of the character actors latest film, *The Last Stand*, with Siegmans in attendance and all ticket proceeds going to Hunger Free Vermont. The movie marks among Siegmans' return to action stand-and-to directed by Kathleen art-house favorite Ken Joe. *Veran* [I Saw the Devil]. It opens everywhere on Friday.

Perhaps you need last week's Seven Days article about indie documentary from Middlebury College first-timer **BRUNNEN'S PAPER ECONOMY** and **KRANE**.

The film exploring the lives of Vermont's migrant farm workers will screen twice at this year's **MOUNTAINTOP HUMAN RIGHTS FILM FESTIVAL**, which runs two a week starting Friday at Waitsfield's Big Picture Theater. Also on offer are satiric documentaries such as *The Atomic States of America*, *Jerking the Farm*, *The disturbing climate change doc Chasing Ice*, and drug-war exposé *The House I Live In*, complete with a Q&A with its Vermont-based director and the Big Picture's cofounder **BRUNNEN JAMES**.

MARGOT HARRISON

HOLY MOTORS FOLLOWED BY DISCUSSION

Thursday January 10 7 p.m. at the Ham Street Landing Film House in Burlington. Free donations accepted. burlingtonfilmsociety.org

THE LAST STAND BENEFIT PREVIEW SCREENING

Thursday January 10 6 p.m. meet-and-greet with Lin Siegman. 7 p.m. screening at Majestic 10 in Williston \$10. hungerfreevt.org

MOUNTAINTOP HUMAN RIGHTS FILM FESTIVAL

Friday through Thursday January 18 to 24, at Big Picture Theater and cafe in Waitsfield. \$6. 16ger film. mountaintopfilmfestival.com



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Sugarbush

Dear Deck:

In many movies and books where the protagonist needs to be injured for dramatic effect but not killed, he's shot in the shoulder (usually about three or four inches down from the top surface of the shoulder and a few inches in from the armpit). The result is usually painful and bloody, but the character often has no trouble later using the affected limb. "After" meaning a few minutes at most. My question is: How dangerous are gunshots wounds of this type? What harm can they do (fracturing/breaking several arteries, etc.) and how realistic are such portrayals in film?

Trevor R., Allentown, Pennsylvania

Deeds on what larger movie you're getting at here. Is it plausible, in a fictional context, to have the protagonist take a bullet and pull through? Sure — four of the gunshot wounds are nonfatal. Is there such thing as a safe place to get shot? Don't be absurd. There's one in five chance you'll be killed.

Surviving a gunshot wound is often described as a matter of luck, but that's not always the case. Take the case of Kenny Vaughan of North Carolina. In 1998 an ex-co-worker, apparently seriously pissed off, shot him roughly 30 times at point-blank range in the chest, groin, abdomen and extremities. Miraculously, Vaughan survived.

Was he lucky? Absolutely,



but he had several kinds of luck. Unquestionably his biggest break was that his assailant didn't shoot him in the head — a bullet between the ears is three times as likely to kill you as one anywhere else.

Vaughan's second-largest break was that the shooter used a .22-caliber rifle, a relatively low-powered weapon. Had the assailant used, say, a Bushmaster assault rifle, the outcome would likely have been different. An ordinary .22 rifle discharges at most a couple of thousand foot-pounds of energy. The Bushmaster's .223 cal is only slightly larger in diameter, but its magnum-grade steel and barrels collectively give a 2300 foot-pounds of energy enough to shatter bone and shred flesh.

It's only when we get to Vaughan's third break that we

see credit shear dumb luck. He was, after all, hit several times in the chest, and 5% percent of fatal gunshots involve wounds to the head or trunk. In his case, however, none of the bullets hit past a vital organ or major blood vessel. Two missed his heart by less than an inch.

The lesson here is that, allowing for an element of random acts, a fictional hero can plausibly survive a gunshot wound to the shoulder if the weapon is at the low end of the lethality scale — for example, a small, 16-gauge-bean shotgun. Vaughan, however, that just deadly doesn't mean harmless — hand guns are lethal enough to have accounted for nearly half of US suicides in 2011.

Let's not doubt the power of the shoulder for mindless bullet

wounds: as the assumption that it contains no vital organs, in reality, however, may be a dangerous place to get shot. The shoulder contains the subclavian artery, which leads the brachial artery (the main artery of the arm), as well as the brachial plexus, the large nerve bundle that controls arm function.

If you get hit in the brachial plexus, you're probably going to be walking around good as new five minutes later. A study of 88 gunshot victims wounded in the battlefield (which found 81 of them needed follow-up surgery to deal with blood vessel damage, arm or hand nerve damage, or muscle/tendon damage).

As for the subclavian artery, a study from a New Orleans hospital reported that out of 46 cases of an arm injury there, four patients died and another lost the arm.

Still, all that talk is that's a guarantee to the shoulder is potentially pretty bad. What happens in the real world? I had my amateur Una review 39 news reports of persons shot in the shoulder in 2010. Among the more memorable episodes:

- A 16-year-old Pennsylvania girl wearing a black and white bikini costume was shot in the shoulder by a drug-dealing relative who stuck her for a shark.
- A California weightlifter claimed he got his shoulder wound when he dropped a dumbbell on a 22-caliber cartridge, causing it to fire.
- Following an argument over the price of condoms, a Internet romance site clerk pulled out a gun and fired a warning shot into the shoulder of an unruly customer, who subsequently died.

But that last guy was the exception. Only three of the 39 shoulder wounds Una looked at resulted in the victim's death. Wounds therefore may indulge in the shopworn gambit without fearing that they're taking formal liberties. I will, though, volunteer:

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WHISKEY TANGO FOXTROT

We just had to ask...

Can Skateland make a comeback?

BY KATHRYN FLASE

Dig out those roller skates and leave 'em in your parents' attic. Skateland is returning.

At least, that's the plan, according to Brett Perren, the Middlebury businessman who hopes to revive the Middlebury family business that, for decades, provided a place for middle school kids to couple-slather their way awkwardly around a roller rink.

Never mind that roller-skating may seem like a thing of the past. Perren is convinced that good, clean, friendly fun — stop, right spinning wheels — never goes out of style. Now he plans to open Skateland, version 2.0, in east or late 2013 in Essex.

Perren's parents, Dorothy Perren and Ruth Wright, owned the original Skateland from 1975 until it closed in early 2000. Perren, now 41, spent every day of his childhood at the skating rink from age 4, and his parents insisted he work there once he was old enough, running the concession stand, doing net-shakes and "face painting" — though

he says he was never much good at that last one: "I let everyone stain my face."

The place, Perren says, was "some thing else." Big log structures flanked the rink. The sound system, which he estimates was one of the best in the Northeast, pumped out classic rock. Dashed regulars circled the rink. There were even all-night dance parties. Parents could drop their kids at the rink at nine and pick them up the next morning.

"It was the center of the community for 30 years," Perren says. "There's nothing like that today."

The family dissolved the business in 2000, after Wright's death, via a little while, the building served as a trampoline center, but it was eventually demolished. Today, an empty lot marks the location where Perren says countless couples met and fell in love — and where, no doubt, a few more adolescent hearts were also broken.

For more than a decade after Skateland closed, Perren would run into old friends and acquaintances who remembered it fondly — and who insisted he should bring the business back. "I heard it enough where I started really thinking about it," says Perren.

So he formed a business partner — local real estate developer Al Sennott — and began eyeing a piece of land owned by Sennott in Essex.

In mid-November, after nearly a year of touring skating rinks up and down the East Coast, Perren decided to test the waters. Could Skateland really make

a comeback? He and his wife, Jennifer Perren, set up a Facebook page for the fledgling business and posted the first, enthusiastic comment: "Coming to Essex, VT in mid to late 2013 — SKATELAND!"

The response was overwhelming — 284 comments on the first post alone. Some commented that their old states had gone the way of garage sales past — but they looked forward to bringing an new one. "I am going there as soon as possible, and requesting 'Skateholders' every five minutes, even if they just played it," wrote one enthusiastic fan. For those skaters, now parents themselves, promised they'd bring their children. Others reminisced about favorite nights at the rink. The responses were overwhelmingly optimistic. "If hell freezes over, we can come back," wrote one fan. "These quad skates can, too."

In the first six hours, the page earned 946 Facebook fans, within 24 hours, that number grew to more than 2000. Now nearly 4300 enthusiasts have given their stamp of approval. A year and a half from their planning, Perren and Sennott aim to build a brand-new facility off Route 7 in Essex, near Lowe's.

Unfazed by the suggestion that roller-skating is past its prime, Perren says he never gave up on it. He has a pair of "steering-wheel" ice skates on his tramp up and down the bike path in Middlebury Bay. "I'll get some fancy looks along the way, because [people see] not used to seeing roller skates on the bike path," he admits.

Unbeknownst to him, the rink's closure triggered a bit of a roller-skating resurgence. In 2011, the American Society of Rollerdrome Operators reported that 1.2 million Americans participated in roller skating, up from 1.1 million in 2010. "It's been a great year for roller skating," says Perren. "It's been a great year for Skateland."

And he insists that easy risks are still thriving — though there are none between Montreal and Boston. The rink where Perren's own mother skated in the 1960s, in Mechanicville, NY, is still open for business. Perren says he was most impressed, during his travels, by a rink in Schenectady, NY, where events range from adult line-dancer classes to frequent birthday parties and regularly scheduled family fun nights. What he learned from polling: successful rink owners is that most have a diverse band of regulars who skate at least three times a week. "It's like Xanax," Perren says. "They just have to keep going back."

Perren plans on a slow, steady-day approach for his Skateland, including spreads for his skateboard, which he says will be popular, 50s parties, and country-music-style nights. A parents' cafe, outfitted with wireless internet and a television, will cater to adults who wish to stick around while their kids skate.

As for the skaters themselves, they'll be pretty much the same — Perren admits roller skates haven't experienced many technological leaps forward since the original Skateland closed. Chances are, those with cherished memories of the previous facility will find the new familiar.

Will kids today dig the disco balls and '80s rock that got their forebears rolling? Perren hopes so.

"It's our mission to get these kids off the couch and into some physical activity," he says. Skating at night is 10 cents per hour; one hour is money in \$10 calories an hour. And it's better for the joints than running, Perren concedes, because "you're gliding, not passing."

Besides, everyone knows that exercise is more fun under a disco ball. ☺

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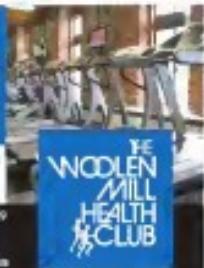
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Oliver!

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Sat., January 19, 2013

Registration: 8:00-9:00 AM

The Schoolhouse, South Burlington

Adult Auditions

Tue.-Thu., January 22-24, 2013

Registration: 5:45-6:15 PM

The Schoolhouse, South Burlington



Ginger Salt at Pysonal Fitness

Rejuvenating in Rutland

Taking an affordable and quirky spa day in an unlikely location

BY MEGAN JAMES

The door shut quietly behind me, and I was alone in the Himalayan salt cave. I had come to the Pyramidal Holistic Wellness Center to practice to clear my mind and purify my body. Yet I was suddenly overcome by anxiety. Why? I really supposed to sit still for a whole hour? In fact, each of the seven "zero-gravity" lounge-chairs was positioned differently around a bench, but I chose the right seat, and low for should I recline it? If I fell asleep, would I miss out on my appointment for meditation? Was the peach salt? Himalayan salt? Surrounding me in blocks on the walls and rough crystals on the floor really salt?

I could relax until I knew. So I adopted up a handful of the stuff from the floor and rubbed it between my fingers. Then I touched my finger to my tongue.

When I homeopath Margaret Sennelski sold the Himalayan salt cave several years ago, it was the first public one in North America. Modeled after the naturally occurring salt caves in Sennelski's native Poland, the 800-square-foot structure remains one of the wellness center's most popular features. It took four months to construct, and involved stacking Himalayan salt blocks across the walls and creating a cave-like ceiling — complete with stalactites — from paper-mache and chicken wire, dotted with crystals. Electrostatic lights

from the spa's Microbeads Bow Light set, I told myself, just let it go.

Pysonal is an ordinary spa. It offers services as diverse as mental health counseling, acupuncture, massage (for business and personal), energy readings, ear candling and shiatsu stretching — in a city not known for a quiet or trendy atmosphere, right across from a supermarket. It has energy teachers, too, like an oxygen bar and the cave where I was currently trying to relax.

When I homeopath Margaret Sennelski sold the Himalayan salt cave several years ago, it was the first public one in North America. Modeled after the naturally occurring salt caves in Sennelski's native Poland, the 800-square-foot structure remains one of the wellness center's most popular features. It took four months to construct, and involved stacking Himalayan salt blocks across the walls and creating a cave-like ceiling — complete with stalactites — from paper-mache and chicken wire, dotted with crystals. Electrostatic lights

To give the cave a January feel, Sennelski installed it with propane tanks, an antique sewing machine, old suitcases and sheets, dimly glowing lanterns and miscellaneous old-timey tools. She calls it "Dreadnought Cabin."

I had expected more of a sauna experience, but the cave is just slightly warmer than room temperature, and clients wear regular clothes inside. The health benefits, explains Pysonal owner Wilmer Kellor, come simply from breathing the air, which is saturated with Himalayan salt, famous for its high mineral content and anti-inflammatory, antiviral and antifungal properties. The cave contains 16,000 pounds of salt, imported from Pakistan.

Despite my anxiety at the start of my cave hour, I eventually let go. I unspun off one of the provided fleece blankets. I stared up at the ceiling with its stellar lights and slipped into a land of tissue. At one point, I started writing in a small notebook and an eagle — in the clouds and dreams of the paper-mache



I emerged an hour later utterly relaxed. The Pysonal opened in 2007 on West Street in downtown Rutland. Kelley, a 42-year-old mental health counselor from New Hampshire, had made a conscious choice to open his holistic wellness center in the newly-maligned city. "I know that, had I done it somewhere else, like Massachusetts, it would be much more financially successful," he admitted. "But this wasn't about financial reward — it was about doing work I love in a place that really needs it."

In 2006, a winter storm flooded the downtown sewage system and severely damaged the Pysonal building, including the original salt cave. "This is take now," Kelley said of the new Microbeads Bow space. "We allowed us to fix some things we didn't quite get right the first time."

The Pysonal has been expanding ever since. Kelley now has seven employees and contracts with 40 practitioners. At their request, he recently opened up a shop in the spa where he sells his handmade jewelry and other crafts, as well as books on holistic CDs, candles, incense, tincture oils and even policy T-shirts — one says, "spiritual happiness in the salt cave starts to the left."

You can take yoga, kickboxing, belly dancing and martial arts classes here because the facilities and Wellness Library, or under a lamp to combat seasonal affective disorder for less, or work out on your own at Personal Fitness, which opened a block away two years ago.

The Pysonal even has its own massage and aromatherapy schools. Of the latter, Kelley explained, "We wanted to give legitimacy to some of these modalities, the stuff that most people think is sort of out there." Admittedly noting that it's difficult to verify someone's intuition, Kelley said his continuous focus on teaching the business and ethics of being healer.

The breadth of activities going on at Pysonal on any given day is enough to make the head of a less than perfect spa, but Kelley keeps his cool. "My desire is to create a place where the staff that people want to support," he said. "We make the space for it and we work to keep it refined. Treatments on average, cost about \$40-an-hour. An hour in the salt cave is \$12."

Most of Pysonal's clientele comes from within about a 20-mile radius of Rutland, Kelley says, but it has customers from as far away as Montreal and New York City, including a family of four who take regular trips to visit the salt cave.

Kelley himself is a mental health counselor, hypnotherapist and aromatherapist who does energy readings. His rejuve compositions, consisting basically beans — which Kelley describes as occurring below the level of human hearing — play inside the salt cave. This is part of the reason

The Fastest Way to Lose Five Pounds

A new antigravity treadmill in Burlington lifts elite and elderly athletes alike

BY SARAH TUFF



Kate Lippman

By the power of treadmills, the Rodney Dangerfield of fitness equipment. No matter how many bells, whistles, televisions, lights, heart rate trackers and automated interval programs engineers add, the machine still gets no respect from exercisers who'd rather lift overalls off the gym floor than leg a few miles on the rubber road to nowhere. But what if there was a treadmill that could lift you off your feet, make you feel weightless, heal your injuries and even deliver long-lap happiness? What if a treadmill could simultaneously change the way an elite athlete trains, increase the duration of a person's walk, decrease the duration of a person's run, increase the strength of a young population now healthy without the risk of falling?

Such a machine exists, and not in a Willy Wonka workshop world. The Absurd Gravity treadmill has landed in Burlington or On Track Health & Fitness, one of only two places in Vermont known to boast the brand-new technology. (The other is Beaverton's Core-Med

If you were to imagine what it would feel like to run on the moon, that's what it feels like.

BRIAN LOEFFLER

& Rehab.) "The machine gets a smile on the face of anyone who uses it," says Brad Stephenson, 41, a Burlington attorney and On Track client who helped bring the AlterG to the Queen City. "It has the potential to revolutionize exercise by giving baby boomers back the way to keep moving."

Where an antigravity treadmill? It's a little bit of rocket science. More than 20 years ago, California doctors designing exercise programs for NASA astronauts developed a running machine that sucked air out of a chamber to create artificial gravity. AlterG, founded in 2005, took that differential air-pressure technology and reversed it to counteract gravity, running prototypes withelite crickets and marmosets

at the Nike Oregon Project. Immediately, trainers and physical therapists could see that the partial weight-bearing training on such a machine beats underwater running for reducing impact on joints and providing a cardiovacular workout.

"In water, running, you're pushing through the resistance in the water, so it's very different mechanics," explains On Track founder and physical therapist Brian Loeffler, just before a demo of the AlterG. "It's the mechanics of running; it's exactly the same, you're just reducing the impact."

It's easy to spot the AlterG in the row of treadmills at On Track: the only machine with a plastic bubble around the sides and back. "If you were to imagine what it

would feel like to run on the moon, that's what it feels like," proclaims Loeffler, who decided to invest \$40,000 in an AlterG after Stephenson mentioned the new technology and Loeffler tried out a demo that the company provided. "I got in it and ran, and ran, for about three minutes and said, 'I gotta have this thing.' It's absolutely amazing," he says.

Stephenson had tried the AlterG in San Antonio, Texas, where he had balance relearning in rehabilitation. "I was a little apprehensive about it, but wanted to give it a try," says Stephenson, whose muscular dystrophy has weakened his quadriceps, resulting in falls and multiple broken bones. "The AlterG allows me to walk or run in a protected way; it allows me to strengthen my body so that I can walk faster than I could."

For the first time in 24 years, Stephenson can run.

The AlterG's gravity-reduction mechanism is silly looking: a pair of modified life preservers with a collar that slips into the plastic bubble to create an air chamber. (My kids called them the "stompy-bumby pants"; the physician says "When you get up, no problem.")

At On Track, Poi released that there are few restrictions to use the machine: the sheets covering True Religion jeans give the AlterG a tan spin. "Bob, it's not the most flattering," Loeffler says.

Soce, however, is currently low fat: since 16, she's lost 16, so her goal is to take the air chamber and reduce the content so that Poi gains "lift and running at a percentage of your body weight. My feet are still moving along the belt, but with far less effort. I can see how she athletes use the antigravity treadmill to work on their foot-strike muscles without the potentially traumatic impact of repeated impacts or high mileage." It helps athletes to increase their carry as they can still walk out and get that "sooty point," says Loeffler, "but at the same time allow that injury to heal."

The pain that I occasionally feel in my left hip has disappeared, which, as Loeffler explains, can improve my running form. Clients who've undergone surgery that limits their lower-body movements



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can safely get on the AlterG and move without hopping. "It helps them fix the cooties in the correct pattern," Loeffler says. "We're seeing incredibly fast rehab times from people coming back from surgeries."

One patient, Loeffler says, had been immobilized for six weeks after surgery. By the time she came in, she couldn't walk on that foot, he says. "With the AlterG, we were able to get her started at 15 percent of her body weight so that she could walk without pain and return that same two-week goal, so that if she walked in here now, you wouldn't be able to tell there was anything wrong with her foot."

The AlterG certainly has its drawbacks, beyond the eye-popping price tag. At an other hospitals, you'll still start a walk on a motorized treadmill of scaling up the intensity as a man exercises. And, because the intensity increased reduces your body weight, it also reduces the number of calories that you burn in a workout. Still, the feeling of floating through space may beats sitting on a couch recovering from injury.

An eloquent witness to that feeling is Wisconsin's Courtney Blasen, who suffered cardiac arrest and no sooner than May 2007 and has spent the past six years regaining her mobility and speech. Though the 28-year-old still has trouble walking on the AlterG at the Track, she runs, gliding like a gazelle. Her physical therapist, Kippie Wobenski says, "The medical team thought Blasen may have to run for 90 minutes at a time without losing her footing." She pace every run a little bit higher," he says.

"Having been a runner before, I wanted to get back into it," Blasen says. "This helps me to extend my legs. I love that it also helps me with my balance, the security. I'm tapped in. It helped me to become more comfortable. I love that." ☺

Hitting the Sack

What a vas deferens it makes when a "routine" vasectomy doesn't go as planned

BY KEN PICARD

In December, I suffered a debilitating brain freeze and scheduled daytime vasectomy on the Friday before my last full week weekend of the year.

Traditionally, this is when the never-do-it self-prophets two times simultaneously to close ourselves down time during the holidays. But if I postponed the procedure until January, my insurance wouldn't immediately cover it, so I naively requested the day off, offering my employer the oblique explanation that I was undergoing a "minor medical procedure." Publisher Paulie Routhy immediately guessed its nature.

"Getting snipped?" she blurted in a voice full of fellow sisters, letting my mortification plan out of the bag. "Why don't you write about it?"

Here goes, no doo. I've published other personal stories about major milestones in my life, including my wedding, the birth of my daughter and deciding whether to castrate my son. Saying "snipped" to my spouse — or at least to their ability to savor downbeats and come trunks — seemed like just another (completely) normal event.

Besides, as news editor Andy Brusberg claimed on "This one's right in your wheelhouse," he didn't specify whether he meant health reporting or toilet humor.

Unlike my son's circumcision, my decision to get fixed wasn't one over which I agonized. For one thing, it's a scarily responsible move. Even my second child was born last May. In the interest of neo-population growth, my wife, Stacy, and I had already decided we'd stop at two.

After her first labor, a bellicose orient that began prophetically during a viewing of *Apocalypse Now* and ended 18 hours later in an unplanned Cesarean delivery, our physician recommended a scheduled C-section for our second child. On the plus side, it would afford the option of getting Stacy's tubes tied. Fortunately, I was able to replace the tampon with a wire. While the incision is surely under the hood, we might as well change the oil and swing out the fire plug, too.

Shortly before her second C-section, however, when our world became very small and tiny certain, we had an 18-hour change of heart. Fearing the irreversible consequences if something tragic were to happen to our newborn in the coming days or weeks, I agreed to get "fixed" instead.

The soaring report from my male friends and relatives sounded promising:



A vasectomy is a short, simple and painless procedure. I was told, one that would require only a few days of postoperative lounging in my Lo-E-Bay TV remote in hand and a box of friskies per os on my wrist. Our friend assured me that held remained small enough within a few days, another knew someone whose prostate enlargements began weeks later. My son's old concerns were convincing; my Syrocold daughter pair to hop on top.

But, as I soon discovered, the banding over a "tubal" and "ovarian" medical procedure is a statistical euphemist. If 90 out of 100 men who get their pipes pruned on a Friday are back riding a mechanical bull by Monday, that leaves one unlucky but gallant possibility like

Stiles, and using a plain-colored mat sack, the circumference of a grapefruit (OK, a blood-sausage) causes who went home with that door prize?

The morning I got snipped, Stacy drove me to the offices of Green Mountain Urology in Colchester, Vt., Dr. Richard Grunert walked in through the procedure, using such reassuring comforting phrases as "no needle" and "no scalpel." Still, we were talking about pinpricking our scrotum, was shown to smooth its eggs with a sharp, metallic object.

First, Grunert explained, he uses a high-pressure spray gun to deliver lidocaine through the skin to the vas deferens. The issue is the ducts first carry sperm from the epididymis to the orchid. If you think of

it again as Navy SEALs, the epididymis is where immature recruits learn to swim and stare at an egg. The vas (Latin for "vessel") is how they deploy into the testes on route to their fertilizer-on-the-mission.

Grunert explained how, using a specialized tool similar to a sharpened hemostat, he makes the cut without a cut, isolates the vas, then cauterizes the ends to solder them shut. After a few internal stitches and a packing off of my nuts in gross, I'd be on my way. Grunert even suggested I not take my pants off, but just leave them around my ankles for easier dressing afterward. The entire procedure would take no more than 15 minutes.

I left Stacy good-bye, dropped trout and my book on the operating table. As Grunert shot me up with a mild sedative, my vision went slightly sideways and I felt the warm embrace of an innumerable spike hitting my bloodstream. I relaxed, closed my eyes and left not a trace of worry, even as I caught a whiff of cauterized flesh emanating from my arched scrotum. The hot water in the distant Jacuzzi glistened.

This feeling of peace and tranquility lasted all of one hour. The sedative wore off in the Gloucester Motel parking lot as I waited in the car for Stacy to pick up my prescription paddles and about a thousand afterthoughts. As I began to double over in pain, I turned on the radio to stretch a painful distortion.

National Public Radio was reporting that, two hours earlier, a man with an assault rifle had entered an elementary school in Newtown, Conn., and mowed down 20 first graders and six adults before killing himself. This didn't give me much joy in my genitalia — which would last not days but weeks — who now joined by a startling feeling in the pit of my stomach. In instant, the full weight of my decision never again to father a child landed in my lap like a south-kick in the pants.

The history of male sterilization like that of most medical procedures, is longer and more varied than I had previously imagined. As I learned later from David Brown, founder and webmaster of vasectomy information.com, who lives in the south of England and is something of a consultancy expert — a vasotomist, if you will — the vas deferens were first identified and named by Berengario of Carpi in the 13th century.

Teen Brains on Booze

Vermont's first-in-nation underage drinking signals long-range problems

BY SCOTT PATRICK

Vermont has earned a lot of "firsts" over the years, but the dubious distinction of No. 1 in the nation for underage drinking is nothing to brag about. According to the latest National Survey on Drug Use and Health (NSDUH), Vermont tops every other state in drinking rates among youth 12 to 20, with a whopping 27 percent.

The three Mountain State is no stranger to high rates of youth drinking—though they're actually down since 2002, says the state's drug and alcohol czar, Barbara Coughlin, R.D., Vermont's partner at the top spotlight a pervasive problem that she believes is fueling consequences that concern her: how alcohol affects kids' brains during a vulnerable period of development, possibly setting them up for a long struggle with addictive disorders.

"The research is pretty clear that for young people who start to drink regularly before the age of 18, the risks of lifelong problems with alcoholism and other drug dependence are greatly elevated," says Coughlin, who is deputy commissioner for Alcohol & Drug Abuse Programs at the Vermont Department of Health.

"The age at which kids start to use alcohol is the most robust predictor of who gets alcoholism later on," says Maria Mierau, a Harvard neuroscientist who studies the effects of alcohol on the developing brain. "People who start drinking at age 16 or earlier have a increased risk for alcohol disorders compared with those who hold off until age 20 or later."

Of course, alcoholism is just the tip of the iceberg. The NSDUH called alcohol use "one of the most serious public health issues for young people in the United States, creating negative health, social and economic consequences for adolescents, their families, communities and the nation as a whole."

Those consequences add up to big bucks, and states do the heavy share of snapping up the wreckage of lives lost to alcoholism. Fifteen years ago, the map totaled up about 22 percent of Vermont's total budget, including costs of health care, social services, child welfare, justice and law enforcement, and more. In a sweeping 2003 analysis of states' costs by the National Center on Addiction and Substance Abuse at Columbia University, the authors called alcohol and substance abuse "the elephant in America's living room." In

Vermont, the elephant hasn't budged, it's just becoming bolder to graze.

One reason is the teenager brain's vulnerability to alcohol. Adolescence to young adulthood is a period of rapid change in the developing brain, which doesn't reach full maturity until at least mid-twenties. Beginning around puberty, the brain starts to weed itself dramatically, first with a stage, then a purge. Connections between nerve cells proliferate rapidly as the brain sets up a rough scaffolding for the "wiring" that will see us into adulthood. Then the brain undergoes a massive "pruning" of neurons and connections that are deemed unnecessary.

Young teens tend to "use it or lose it." The brain takes this literally as it refines itself in accordance with the information it receives from its environment. Brain cells that get used are retained in the system, while those that aren't active wither and die. Flood the system with alcohol in the midst of this process, and you may be pruning the brain for alcohol dependence.

"You're rendering a maladaptive reward system, it's a set-up for a lifelong struggle with addiction because you've got a brain that says 'maladaptive behavior is rewarding,'" says neuroscientist Linda Godfrey of Northeastern University.

Such are the brains' remodeling years dramatic than in the all-expansion fetal later, the reward-motiv part of the brain and the last section to mature. This is where "higher cognition" takes place—decision making, impulse control, planning, social skills, and the ability to make good judgments and put the brakes on inappropriate responses. Think of the frontal lobes, as the brain's CEO, quelling over impulses and reaching appropriate when faced with important decisions. In teens, the CEO hasn't quite moved into the driver's seat yet.

Meanwhile, silver. There's the adolescent thought process to driving a vehicle without brakes or gearshifts. Fast on a slippery mountain slope, add alcohol, and you've got a recipe for risk taking.

The brain science of adolescence helps explain teenagers' heightened vulnerability to alcohol, but it does little to explain why Vermont's rate of underage drinking is so much higher than the national average. The rural nature of the state, the high number of colleges and universities, and more liberal social norms are some of the reasons experts and advocates note, but there is no clear answer. "We really don't know why," the health department's Coughlin admits.

Impossible to ignore is the "drinking culture" that society has created, in

which alcohol beverages are flavored, packaged and marketed to appeal to youth, or which beer ads dominate sports broadcasts and drinking is portrayed in the path to great fun and hot hookups. Major companies keep marketing to youths, but there's a powerful incentive to do so: nearly 40 percent of consumer spending on alcohol comes from underage drinking in 2002, making it a \$22 billion market there. Pathological drinking, for which every year an estimated 100,000 youths end up another \$25 billion for the liquor industry.

While that culture of drinking is everywhere, underage drinking is anything but uniform across the country



In the Northeast, five New England states and New York are in the top 10 for underage drinking; the lowest rates are seen in the South. What makes that region different? Are we genetically predisposed by some risk-factor gene? Are we self-medicating with alcohol to quell anxiety or feel less depressed? Is it hot today the best way through a long, cold winter?

The stats may not have answers, but Cimaglia says underage drinking is the top priority of the health department's substance-prevention programs, which had a total budget of about \$2.1 million in 2012. Increasing awareness is the cornerstone of these programs, via community-based outreach and parental-education campaigns such as Power Up (Powerupvt.org), a website aimed at helping parents talk with their kids about alcohol and drugs.

Colleges bear a large share of the burden of underage drinking — Vermont has the highest number of students and survivors per capita of any state, according to Amy Gilbert of Central Vermont's four divisions. Some colleges have taken proactive measures to reduce on-campus drinking, which can be effective when most students live on campus but do little to help when students just have to walk down the street to a drinking party. Usually, serious responses are reactive — a return of a college's drinking culture after a sexual assault, say, or after a legal incident involving alcohol.

The current or former presidents of eight Vermont colleges and the former chairlady of Vermont State Colleges are among the 336 individuals who have signed on to the Amherst Initiative, an effort started by former Middlebury college president John McCardell to "rethink" the drinking age.

The state sponsored a symposium at Norwich University in October that brought together representatives from all Vermont colleges and universities to "look inform and change their no look at this issue and whether they are meeting the suggested policies that have been established," Cimaglia says. A work group has been formed to keep the dialogue going.

The state also works with local groups such as New Directions, which brings alcohol-prevention messages to young, college students, families and parents in Washington County. One program promotes the idea of "Live Mine Fresh Lent" through social media contests and an eCheckup. To go tool that can be used to assess one's own drinking behavior online in about 15 minutes.

Is education enough? It's hard to find strong evidence that alcohol- and drug-abuse education actually translates to behavioral changes in youth. A 2008 federal survey found no difference in alcohol use among young people who had seen or heard drug- or alcohol-prevention messages compared with those who didn't get the memo. Vermont reported somewhat more encouraging results last year. Finding modest decreases in underage drinking after community-based prevention programs in 24 Vermont municipalities, covering about 30 percent of the population.

A five-year (2009-2013) federal grants-funded evidence-based programs tailored to each community, with informational campaigns, school-based programs, liaison with law enforcement to enforce relevant laws and more. These local-born efforts are "where we see the biggest impact," Cimaglia says. Apparently, preventing alcohol use in towns takes a village.

But, expert say it also takes a parent or two who pay attention to where their kids are and what they're doing, who have honest, open conversations about drinking and who don't send mixed messages that teen drinking is OK — even if it's under supervision.

"Parents' position on drinking is one of the strongest protective factors against underage drinking," says Iberwisch Silver. "Parents need to be the grandparents, be their frontal lobes." ☐

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Barre Fly

A new fitness trend mashes up Pilates, ballet stretching and sports conditioning

BY SARAH TUFF



Liz Shersday left, and Kathy Berkefeld

This is not what I had in mind for locking my feet up on a Pilates mat. During a ballet lesson in Burlington's Core Studio, I'm frantically trying to bend my right leg to 90 degrees, but my ankle rests gracelessly floored on the horizontal wooden pole. In a few minutes, I feel, instructor Liz Shersday will have to tell us the news that missed the Rockefeller Center Christmas tree to get me leg into position.

Not bad enough, I end the long-limbed, like-therefore-I-am-a-gorgeous-and-eat-to-stretch-forward-over-my-exposed-legs routine before moving on to the next set of hamstring-tensioning exercises. "One, two, three, four, five, six, seven, eight, nine, hold it!"

Arched. This new, macaroon-sounding Barre approach, a hybrid of Pilates, ballet stretching and sports conditioning,

is locking me up — literally. Now a Pilates addict and former Pilates devotee, life feels like a ball in a rhyme shop. But, after months of sounding the rouse of my chronic fibromyalgia (again), it also feels pretty fucking great.

Called "Pilates evolved," Barreform was the brainchild of a Mouse fitness instructor and personal trainer named Leslie Haines who wanted to combine high-energy cardio, strengthening and stretching. It taps into the growing popularity of ballet-based workouts, since Leslie Berk began teaching her dance-based exercise method in the 1990s, millions of gym-goers have turned to ballet-barre routines for stronger and more supple bodies.

For Shersday, who grew up in Belgium and New Jersey and played Division 1 lacrosse for Virginia Tech and Colgate University, barre-based routines were a natural application of the flexibility she acquired after taking

up Pilates yoga. Though she had no ballet experience whatsoever, the current Charlotte resident began practicing for herself while visiting family in New Jersey and then established the studio that Shersday, within a few months, Shersday was trained and certified by Haines in the latter's Barreform studio.

"I like that Barreform works your entire body but focuses on toning the smaller muscle groups, so it keeps you from looking big," Shersday says of her attraction to the new, 35-minute, no-musical-breaks practice, which is done in technicolor leotards and wrap on the sole. "It stretches you at the same time, so you do really leave a class both sculpted and more limber."

Accustomed to lifting much heavier weights, I'm skeptical about the 1-, 2- and 3-pound dumbbells that

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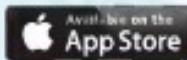
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Fat Chance

Measuring the health pitfalls of writing about food

BY CORIN HIESCH

Numerically speaking, 250 is innocuous; it could be a street address, an oven rack, the title of an Emily Dickinson poem. If you're talking cholesterol, though, 250 is a bad, bad number — it's alarmingly high. So when I recently learned that 250 was my own number, I had visions of my heart abruptly stopping while I was shoveling snow or just walking down the street. With a sinking feeling, I thought of the little cheese, seared pork belly, butter-battered shrimp and other foods that probably helped to raise my blood with wavy streaks.

Like the 12 pounds I've gained in the last two years though, it was a problem much easier to identify than address. High cholesterol appears to be an occupational hazard of being a food writer who eats out regularly. If I'd used to review a pizzeria, I eat pizza several nights in a row. If the "signature burger" is considered a bacon and cheese, I eat that, too, even if my breakfast was croissants French toast or a cedar donut and a frosty latte. If I'm writing a story on cocktails, I sample them many nights in a row — sometimes subjecting myself to a low-grade headache and interrupted sleep.

Of course, the job also entails giddy days trudging around farms at taste-testing smorgasbords, and blinding nights at cafés in the middle of nowhere where the chef showers me with new dishes. "Being a food writer won't be such drudgery," said no one, ever. So when others voice over "how fat" my job must be, my sole reply is nodding agreement. I rarely try to explain the loss of control over my diet that comes with writing about food, because it might make me appear quailed and ungrateful.

From fellow food writers, I've heard stories about goat, guacamole and arugula with absinthe French toast — for several years the *New York Times'* restaurant critic — wrote an entire book,



Bern Rosenthal, about his effort to control his weight.

The potatos glow on the face books out. The digestion gets rattled. And for sure, I guess, the cholesterol goes.

Interviews with chefs, bakers and bartenders have shown me the

problem isn't unique to writers. One kind, pony-tail chef told me that, though he eats everything he bakes, he gets out those samples to keep his weight under control. Ditto for a New Orleans bartender who related she was an alcoholic but still lives eating cocktails

she now dips a straw into each drink, sips it and spits it back out.

The food equivalent of "well, well, up!" doesn't really work in restaurants, so I decided to find out how other food writers mitigate their calorie misfields. I tracked down a few — but those I talked to would admit to little more than dietary speed bumps. Melissa Passen, a food writer for the Burlington Free Press and food editor of Vermont Life magazine, was munching on mashed almonds and dried fruit when I called her to talk about healthy eating. The snack typified her balanced approach.

Through Passen's low-recipe-sugar diet and confession to a weakness for Wisconsin cheese, she stays away from "processed junk," fruits gores raw, and eats her fair share of fruit and veggies, she says. Having a husband and two teenage boys in the house goes a long way toward taking care of calories, she adds, and expresses sympathy for anyone (like me) who has to eat out constantly.

"I don't eat for a living," Passen says. "I write about food and people and how those two interact." And, she admits, she was blessed with a good metabolism and "naturally low cholesterol."

I try not to drop with envy. After we talk, Passen shows me a picture of local cheese melted atop bread, alongside a half-eaten canape. OM — I get the message about balance.

More conflicted is Genesia Belchak-Pardo, who authors roughly one cookbook a year with published books on pretzels and candy, and a forthcoming volume on cakes, she acknowledges that weight control is her Achilles' heel.

"The minute I hand in a cookbook, I'm confronted by the glaring fact that recipe development and testing law led to weight gain," Belchak-Pardo writes in an email. "There's nothing much I can do about the inevitable extra pounds,

EXCERPT © 2008 CORIN HIESCH



11 SIDE dishes

BY LORIN HIRSCH & ALICE LEVITT



Moules With a View

BESTED AT TEN ACRES LODGE, CHAMplain BY JESSICA

The late December snow was a blessing for Vermont's ski towns — and, in stores, it was probably a boon for new bases.

PARK PLATE AND UNION

PINTER bought the brickled **TEN ACRES LODGE** in November. After a quick renovation, they reopened its bistro, 64 Warren Road, Stowe, 802-663-3100, tenacresvt.com, just before Christmas. Pinter says "we been very busy" ever since with a mix of locals and tourists.

With paint, pillows and paintings, the couple spruced up the former **LARISMA** — the Cuban-Creole restaurant that operated at the Lodge until early last fall — with warm colors and patterns, and built a curved bar stop old zinc neon barrels.

Behind that bar is a rotating top list of local beers such as **Blind Muttawau**, **Ale**, **Rockefeller IPA** and **Northshire** **Bittery Chocolat** stout, as well as spritz and 12 wines by the glass.

Lagomar chef **CHRIS MCKEEAN** whored on rail designed a menu of specials

including fish. Shellers include **grilled pineapple salad** with guava, grape tomatoes and a rosemary vinaigrette, **oysters** on the half shell, **coconut asparagus** with house-baked bread, **pork effellette** and a **truffled mushroom risotto**.

topped with a poached quail egg.

Roux duck with braised red cabbage and apples makes an appearance as a dinner entree, as do braised pork shanks, a daily fish

special dubbed **steakfaced**. **Eggham** and **steak fries**.

Jackson has kept a few popular holdovers from Lagomar, such as **barbecue shrimp** and **pain-assured lobster** with a **honey-butter-ginger sauce** served over potato.

The bistro is open Wednesday through Sunday for dinner, and the bar opens at 4 p.m.

— E.H.

Crumbs

LEFTOVER FOOD MUSEUM

From tragedy to triumph and back! **MAMA'S COUNTRY KITCHEN** in Rutland began life as a barbecue pit feeding aid workers in the wake of Tropical Storm Irene. It opened as a restaurant on South Main Street at the end of 2011. **Sticky**

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Round and Round

THE BAGEL PLACE OPENS IN SOUTH BURLINGTON. Its bagels and bagels may not sound like a round pairing, but they were for sure **IRL**. When the Lithuanian native first came to the United States as a cook for the national basketball team, he fell in love with the chewy, round bread. As he traveled the country for competitions, he tried bagels at every stop, becoming a dyed-in-the-wool **commissar**.

Now abiding his **one-on-one**, **KATE MCKEEAN**, and his son, **TYLER MCKEEAN**, are opening their own temple to the bagel in South Burlington. If all goes well, the **BAGEL PLACE** at 1860 Williston Road will open this weekend.

Mckeean says the bagels are stumped rather than boiled to keep them optimally soft and chewy so fillings won't come out of sandwiches at first bite. Both bagels and those fillings will come courtesy of **RON RABIN**, who recently closed the **HARIBUTER** deli on Burlington's North Street.

An Italian manager, Rabin is making show-stopper bagel rolls now, says McKeean. Eggs for breakfast sandwiches will be cooked in pastas, not croissants. Lunch items include the old standbys — turkey and more, BLTs — but also a Calzone sandwich, an Italian pie with prosciutto,



salami, capicola and Provolone, and a Caprese with fresh basil.

Mckeean, a real estate broker, unfurled **Christine Burdick Design** to remake the empty storefront with the bones of a 1961 Shabbat home and a display case of eye-catching off-red antiques. "We want to have a homey experience that would be enjoyable for people. Other places, you just grab a bagel and go," Mckeean says.

Customers are invited to settle in for a cup of coffee, blended especially for the Bagel Place by **UNIVERSITY COFFEE**. Rabin will make muffins, brownies and cookies to go with the warm drinks. Eventually, Mckeean says, the shop will finally even provide a little bit of cultural exchange — in the form of Lithuanian pastries.

— A.L.

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Fat Chance

It's going to happen. But I've found that staying on my running schedule helps mitigate the damage.

When she's lost the plot completely—there's lost control, as Falstaff-Prairie suggests happened while writing her auto book—she gains 10 to 15 pounds, sometimes close to 20. "There was a point where I wouldn't get on a scale, so most numbers still remain an ugly mystery," she writes. Falstaff-Prairie's post-book recovery includes eating vegetables and less meat, and keeping up with her running, which currently motivates by training for a marathon that will raise money for cancer research. And since she recently signed on as a contributing food editor at *Eater's* World magazine, she'll be charged with supplying recipes for "whole-friendly treats."

This year, Falstaff-Prairie says she'll begin work on a cookbook that "focuses on healthier alternatives to some of my favorite recipes." Sounds like a productive strategy.

There's little chance that I can eat cheese or croissants or fatty meats out of my eating (and writing) schedule to write exclusively about healthy things any time soon. Instead, I try to mitigate the damage by running, having occasional yoga and—once a year—a visit with my doctor for reassurance.

While some doctors we�read about keep their patients on a strict diet, mine is just the opposite. Dr. Jones, as I'll call him, is a lean, baby-faced, gentle man with a Zen-like response to almost any question. No matter what my selector is, whatever I see him I seem to ask the same set of questions. It goes something like this:

"I eat a lot of cheese, should I cut down?"

"No, I wouldn't worry."

"Also, I drink wine almost every night with dinner. Should I worry?"

"Not unless it's a bottle a day or worse."

"I'd like my liver tested," I'll counter, trying to appear firm.

He'll scan my record. "We did this last time, Greta, and your enzymes were perfectly normal."

I'll frown. Hell, snark. I'll leave. We'll repeat this the next year, and the next.

Since I'm adopted, I have no way of knowing my predisposition for heart attack, stroke or any other genetic ailment, but the doctor tolerates my repetitive blarney because he knows that both alcoholism and obesity plague my adoptive family. I suspect the latter but worry about the former — my mother, for instance, died of carcinoma of the liver when she was 53.

"Any wine did she drink?" Dr. Jones once asked me. Well, cheap bourbon (as if the expensive stuff were any healthier).

"And you drink?" he asked. Wine, usually.

Even so, when I'm avoiding said sipping and taking notes on a grid, I wonder if this methodic approach is a way of compartmentalizing and controlling my heredity so that it doesn't control me. Alcohol drives me like a mood in a fence, though not in the same way it has others in my family—I hope.

Back when I was a young stick figure among the parents of my family, I was obsessed with weight—that is, with gaining it. I was embarrassed by my matador-like body, and would stand in front of mirrors willing my knees to come together. There was plenty of fuel around—fried稻, fried eggplant, fried chips, fried everything—from my mother's Southern side. On the other side, my grandfather was a butcher and insisted in his meals (including my dad's) as evaluating love of usks.

Both sides of the family seemed troubled when I couldn't eat more than one serving (now, now, I often eat much of my portioned food). Some would take it as a slight, older women would look at my body and whisper to me consolingly. "You know, dear, one day it will all change." The subtlety was that I wouldn't be thin forever, one day, I would look just like them, old because and all.

1 SIDE dishes

CONTINUED FROM PAGE 31

more than a year later, it has closed.

On January 10, co-owner THOMAS HOGAN, Bostonian Matt T., posted on Facebook that the day would be the restaurant's last. "Nobody was coming in," Hogan says. "It just didn't demand it." Every report I got from people coming in was that my food was wonderful, but no one was coming in to eat.

Hogan says that, right now, she has no plans to open a new restaurant or do barbecue catering. However, the woman who once told Seven Days it was her dream to feed people says she might consider cooking in either food and beverage, green the right offerings, hoping for a new place to try on Matt's finger-licking ribs.

—A.L.



The House RealFrappe grand opening party drew additional visitors. VERMONT'S AMAZING HOUSE OF JERKY. The state's first location at the House of Jerky, which opened in 1998 on Montpelier Road over the weekend, marked by a stately wooden sign.

—C.H.

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While 141 never became my chosen career, could help bear out the women's geography: I can live with an extra 12 pounds, but more trouble is the possible heart failure in my future.

With 258 on my scale, I called Dr. Jones with yet more fretting.

"You're asked, when we speak over the phone,

"That cholesterol count is high — really high," I explained. "What should I do about it? Cut out eggs? Wine? Cheese? Should I exercise?"

"You, you're fat," he replied, with typical calm. "Your overall cholesterol is high, but your good cholesterol is an extraordinarily high that you don't need to worry."

I scanned through the results again, this time more carefully, and there it was: an HDL of 84, which

actually is freakishly high. As Dr. Jones explained, simple HDL — or high-density lipoprotein, aka "good" cholesterol — actually helps prevent heart attacks.

"How did that happen?" I asked. "Probably because of all that wine you drink," Dr. Jones quipped, "trust me, keep doing what you're doing."

As if I had a choice. Since I began writing about food and drink, a few years ago, I couldn't imagine doing anything else other than a "good HDL" off the charts; the overall number still leaves me uneasy. I plan to use it as an excuse to do a few things: run more, cut down on cheese and drop a small fortune on a machine I've coveted for years, a Vitamix blender. Hello, kale smoothies! Fare thee well, Sunday dinners.

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Intestinal Fortitude

A Vermont chef teaches clients to eat (and cook) for digestive health

BY ALICE LEVITT

Tough personal therapist chef Tara Carpenter uses the word "dirty" to describe her cooking methods, her name business, Happy Bellies, is not focused on perversion. "We use a lot of fat, bacon fat, duck fat, pork fat. If I were a former downspout, I say, 'Well, you just slaughtered!'" she says with palpable excitement.

She's here to make a pleasant side effect, but it's not the purpose of Carpenter's eating. Her aim is healing.

Currently a second-year nutrition student at Bastyr College in Bellingham, Wash., Carpenter, 26, believes that 70 to 80 percent of the immune system is part of the digestive system. While a few of Carpenter's recommendations may sound radical — one involves consuming the postnatal placenta — the principles underlying them may not be, according to Carol Gaudier, a Colchester eatophysiologist and nutritionist who has not worked with Carpenter. Gaudier agrees that digestive balance is key to health. "All holistic doctors feel that it's not just 'You are what you eat,' but also what you absorb and excrete," she thinks that the ex (postpartum) placenta is probably your most important immune organ," she says.

The Happy Bellies method is based on avoiding all potentially unnecessary, inducing foods while balancing the body with nutrient-dense, probiotic ones. Many of Carpenter's clients come to her with specific physical complaints or on the instructions of their doctors. But Carpenter claims the diet is good for everyone, most people who follow it for



anywhere from a few months to a few years, reaping potentially lifelong benefits, including eliminating food and environmental allergies.

She might have a point. University of Vermont gastroenterologist and hepatitis expert Peter Moss says that the College of Medicine and the Department of Animal Sciences "are currently collaborating on

projects that analyze the gut microbiota and match bacterial genotypes to certain medical conditions." He adds that probiotic and prebiotic foods are widely recommended for some patients with certain GI disorders.

At Happy Bellies, Carpenter works with patients and their doctors to tailor diets to treat the range from constipation to diarrhea. Her method combines elements of her own food-and-health knowledge with the ganz (Gut and Psychology Syndrome) diet, the whole-food teachings of Weston A. Price, and the detoxifying Body Binding diet.

Though the diet is unlikely to be healthy, did, not all doctors see such potential health? Moss writes in an email, "Food is ubiquitous in the environment. Pathogenic yeast (those that can cause human disease) are found on household surfaces, in our noses and mouths, and on our skin. These organisms cause disease in a small number of individuals only when immunity is compromised or is unacceptably suppressed,

and very unlikely that a yeast-free diet has any effect on human disease."

But Carpenter has her own anecdotal evidence: The chef's journey of nutritional eating began at age 21, when lifelong asthma and chronic allergies became too much for her to bear. "I would start the day with chocolate, then coffee, and French fries for lunch. That was how I ran my body," Carpenter says. "I was taking Timoteo and Sudafed like crazy to keep my body dried up."

Realizing that changing her approach might improve her health, Carpenter made the dramatic leap to macrobiotics she ate less, unprocessed vegetables and grains — until another health event made her rethink the radical.

During the pregnancy with her second son, now 3, Carpenter began to develop chronic strep and yeast infections. "Antibiotics wasn't helping me at that point. I realized I once again had to figure out my diet," she recalls.

The result is her bookshelf to share the tools that changed her life: *The Body Ecology Diet: Reversing Your Health Problems and Revitalizing Your Immunity* by Diana Gots and Linda Schatz. Their entire plan entails cutting out gluten, sugar and yeast. Carpenter says it eliminated the years and brought her body in two or three weeks. She's now working on a book of her own to help others in similarly dire circumstances.

Already a macrobiotic essential and

More feed after the classifieds section. page 42

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food

healing chef, Carpenter possessed knowledge of Chinese medicine and nutrition that allowed her to think outside-the-body Ecology box, combine that plan with other types of less impactful eating and come up with her own methods. In its most basic form, the Happy Bellies diet is based on "properly combined" grains, sugars and yeast-free foods so as not to feed pathogenic yeast, bacteria or parasites.

What is a proper combination? Carpenter sets four basic rules designed to enhance digestion of each food: Eat fruits alone or on an empty stomach, eat proteins and starches foods with more starch vegetables. In Chinese medicine, these techniques balance the ph and yang of the food.

These regulations don't stop Carpenter from setting out a feast for a recent lunch at her home. "The meal begins with a shot of Purple Potion, the beverage left over from a dash of cultured, mashed cabbage and beets. The chef explains that the bright purple concoction is best for children and for adults whose bodies may not yet be conditioned to handle the alcohol-like taste of fermented food. The slightly chunky shot of Purple Potion is sour enough to taste almost carbonated, yet just sweet enough to suggest powerful fermentation.

The spicier greens way to a cup of red chives, spearmint and ginger-lemon tea. Carpenter explains that the tummy's warmth helps retain the stomach for the work it's about to do. "It rarely starts a meal without it — just to let the stomach juices wake up and know that food's about to arrive," she says.

To maximize the warming benefit, she serves a cup of miso soup. The creamy texture of the dark green potion comes not from dairy, which causes sensitivity in some of Carpenter's patients, but from seaweed seeds. Specifically, "pre-digested" sunflower seeds. This isn't as gross as it sounds; no one claimed to be seaweed-and-seaweed-style. They were simply soaked in salt water to remove hard-to-digest phytic acid.

The rest of the meal is a global mishmash of whole-grain, high-fiber grains like quinoa and amaranth, beans, nuts and seeds. While many of Carpenter's patients are sensitive to eggs, she says the problems are usually just caused by proteins in the whites. Yolks rarely cause the same damage to the gut lining, the chef says. Hence her favorite, a popular choice with patients and at catering gigs, which combine creamy egg yolks with nutella-style mixtures, seasoned with shallots and parsnip.

Along with a pair of fermented salads Carpenter offers a more conventional

one featuring edamame, strawberries and arugula. Though "conventional" might not be the right word, this one bite reveals the addition of bacon fat, which gives the bowl of protein a luscious swirl of fatty smoke. A glowing green dressing of coconut oil and lime lends a bright flavor without added salts.

Another vegetable dish, Japanese-inspired gobo, showcases Carpenter's predilection not only for wild foods but for using every part of pastured animals the wilder the better. In her kitchen, the hunk of raw lamb sits in the refrigerator, the head at her side.

THE HAPPY BELLIES METHOD IS BASED ON AVOIDING ALL POTENTIALLY SENSITIVITY-INDUCING FOODS WHILE BOLSTERING THE BODY WITH NUTRIENT-DENSE, PROBIOTIC ONES.



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One of Fresh Good Intentions' third is stir-fried with carrots or the first time a patient is purchased from a local

farmer. Currently pieces of a whole lamb, including a sparerib rib, are kept, wait in the chest freezer; the result of the first slaughter of one of her own animals, courtesy of her husband, Tom Wender. Wender, a Czech architect who makes a mean wine in goes, cheese-tasting Japanese-American style, is Carpenter's chef, designed the Happy Bellies Center that Carpenter will open in Edina this spring. The center and its five-fold patient menu will share lease with Boudinot Farms. There, the Wenders' family grows its own rice for a fermented drink called misozae, and processes the tempeh it started selling at the now-closed Boudinot Cafe in Minneapolis in 1997.

Once the Happy Bellies Center opens, Carpenter will serve clients in leeks to cook their own meals in her commercial kitchen, using the leeks, chicken, pears and radishes that she and Wender will slather there — as well as Boudinot tempeh, of course.

Though Carpenter's job title is "therapeutic personal chef," she says she prefers to teach clients how to make their own food rather than prepare it for them. "Sharing a personal therapeutic chef isn't for everybody," she says. "My mission is to teach people to fish for themselves. Cooking is wonderful, but I want to teach."

Catered, meatless plates are among Happy Bellies' most popular services still, "feeling the belly-up" every day as Carpenter puts it, can be a challenge. Not everyone has time to make their own meals and ferment their own veggies. Other clients are too ill to cook for themselves.

A full-time student and mom, Carpenter finds time to maintain up to three private chef clients at a time. These have sometimes included patients in hospice care, whom Carpenter seeks to comfort by balancing their joy and grief with warming soups and broths.

On the other end of the spectrum, Carpenter patiently enjoys working with potential mothers. She is one of New England's few certified "placenta encapsulation" specialists, meaning that she dehydrates the placenta for new mothers to consume in capsules, a practice meant to restore hormones and nutrients lost in childbirth. Groomed is such that Carpenter drives all over the region several times a month to pick up placentas, which she then steams, dehydrates, grinds and puts into energy capsules for the clients.

The byproduct of the encapsulation process is called mother's milk, a liquid that Carpenter recommends mothers eat into soups or stews. But women not ready to take the plunge of eating their own organs, she freezes the breast, just in case they decide to later. "The placenta aids help tighten things up and bring warmth to the organs, especially to reproductive organs," Carpenter says. "When they take a mother's breast, they feel a difference within a hour."

Wendner, Gordan, a registered dietitian, can eat mother's milk herself but says she can see the benefits of this practice. "It sounds like it's not just good for women," she says. "Placentas are really rich in protein and iron. They stem cells are special, powerful, very nutritious cells — really cool stuff."

Controversial in some of Carpenter's circles may be, no one can argue with the flavors of Happy Bellies cuisine, and dishes such as lamb kebabs and Caribbean lime halibut are far from boring health food. And Carpenter isn't afraid to serve up rich desserts, such as glue-based trifles she calls "Cannibal Raisins." Leaving clients feeling like they can enjoy food without fear, whether at home or in restaurants, is Carpenter's way of keeping from healthily fit.

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COMMUNITY

OPEN DAY It's time for young participants ages 10-18 to show their creativity, skills, energy and encouraging environment. Spark Arts, Burlington. 8 a.m.-5 p.m. \$1 suggested donation. Info: 802-863-4923.

EDUCATION

COMMUNITY DINNER Come get to know their neighbors at a free, key-board style meal. Hosted by the Vermont Community Foundation, Community Center, Williston. 5-8 p.m. Free. Children under 10 must be accompanied by an adult. Transportation available for seniors. Info: 802-466-8165.

HOMECOMING VERMONT'S YOUTH SOCIETY These interested individuals from around the state are invited with coach to the state meet. The activities will include a competition in various categories from 3-5 p.m. and a meet-and-greet with others 5-6 p.m. Free. Info: www.vtys.org.

MEETINGS Writers' room, 10 a.m. Details of Mitt Romney goes on recess as presentations on the programs that play a role in getting 3 to 5 million votes. CHIO Lake Region and Saratoga Century's new 3-5 p.m. Free. Details available provided. Info: 802-863-0110.

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FILM

ANY CAN WIN Inspired by a true story, "There's No Place Like Home" follows a group of children who take on a mission with special needs replaces the limitations of love and loyalty. Children's Arts Center, 111 Johnsbury. 1:30 p.m. & 3:30 p.m. Info: 802-863-2000.

COMMUNITY CINEMA FILM SERIES: INNA, FORTY

ANNIE This 100-minute review of actress Hattie McDaniel's life and career, from her first acting job to her Oscar-winning role in *Gone With the Wind*. A documentary film. Catamount Arts Center, St. Johnsbury. Tickets free. Info: 802-250-0200.

THE RESIDENT Helen Hayes Award-winner Helen Hunt and William Mary star in this independent drama based on the meetings of a poet with debilitating health issues who finds unexpected love from his patient. A 90-minute film. Catamount Arts Center, 10:30 a.m. & 12:30 p.m. \$8-\$10. Info: 802-250-0200.

FOOD & DRINK

PRESENTING THE HABIBI BEEF ORANGE

HABIBI Award-winning Roger Beers presents a unique fusion of Middle Eastern and American cuisines. 5-9 p.m. Info: 802-863-0000. www.habibi.com

ENTERTAINMENT

ADULT HABIBI CLASS Please join us for an evening for adults. This memory and agility-stimulating class will combine Middle Eastern 5-9 p.m. Info: 802-863-0000. www.habibi.com

BALLET *Swan Lake* by Pyotr Ilyich Tchaikovsky. The Nutcracker by George Balanchine. A Winter Night. Union College, Proctor Auditorium. 7-9 p.m. Info: 518-509-2111. www.union.edu

HEALTH & FITNESS

HEALTH & WELLNESS Powerful energies from the human potential and emotional intelligence can lead to personal and professional success. Register now to purchase 2013-14 Team Burlington access code. 802-863-0147.

HEALING ON CALL Alternative Healing Sciences, founder Helene Rothstein, hosts guided meditations and readings on various topics. Hungry Heartbooks at: 101 Main St., Suite 100. Info: 802-250-0200. www.hungryheartbooks.com

INFO: 802-863-0147

LIST YOUR UPCOMING EVENT HERE FOR FREE!

All submissions due by 11 a.m. on Monday, Jan. 14, 2013. Details: www.burlingtonfreepress.com

NOTE: ALL EVENTS ARE SUBJECT TO APPROVAL BY THE FREE PRESS. PLEASE INCLUDE A BRIEF DESCRIPTION OF YOUR EVENT, DATE, TIME, COST AND CONTACT PERSON NUMBER.

CALENDAR EVENTS IN SEVEN DAYS

100% ARTISTS AND DESIGNERS SHOWCASE THEIR WORKS AT GOURNEY COMP. OPEN CALL PORTFOLIO SPACE AND STUDIO. DEPENDING ON COST AND OTHER FACTORS, CLASSROOM AND WORKSHOP SPACES ARE PROVIDED. DETAILS: 10TH FLOOR, 1000 GOURNEY ST., BURLINGTON. 10-12 p.m. INFO: 802-863-0110. CLASS LISTINGS ARE AVAILABLE AT www.burlingtonfreepress.com.

Exercises in Experimentation

Many stories have been told about the singing teacher Miles Borison. Some, such as her exodus onto the South American stage, elevate her mythic status. A more factual account recalls the years 1964 to '76, during which Borison easily accepted among students who, when asked, "Tribes or beauty?" chose the former. Equally evident, the theater collective Bata! Melancholic seems perfectly poised to bring the gurus to life using Tribes as their artistic techniques and the renewed sense of her death. The Alfred Gun recreates her company's rehearsals for *A Streetcar Named Desire*, based on the journals, diaries and letters they left behind.



JAN. 18 & 19 | THEATER

THE METHOD GUN

Friday and Saturday, January 18-19, 8 p.m., at Stellar Studio Theatre, McMenamy Center for the Arts, at Mount Holyoke College, 56-58 Info: 443-3562, methodgunvt.com.



JAN. 23 | MUSIC

Vibrant Virtuosos

When the Ariel Quartet stepped onto the stage at the 2012 Vermont Summer Music Festival, something was missing: sheer music. The foursome, who first played together as youths in Israel, performed workably by leaps from memory — and with style. Having recently celebrated its 10th year as a growing their confidence and chemistry matadado in bright eyes, emotive gestures and smiles. The world has taken notice, as evidenced by several prestigious awards and artist-in-residency appointments. The sounds of Beethoven come to life when these acclaimed soloists deliver the second of six concerts that will comprise the composer's complete set of string quartets.

ARIEL QUARTET

Wednesday, January 23, pre-performance talk 2 p.m., performance 7:30 p.m., at College Street Congregational Church in Burlington. \$15. Info: 802-868-5894. www.arielquartet.com

JAN. 20 | OUTDOORS

Choose Your Own Adventure

Want to cross-decking and participating in a bonfire off your back? You can do both activities, and much more, at the Stowe Tour de Snow, along the town's 53-mile recreation path. Participants take advantage of learn-to-ski and -snowboard clinics, as well as free pizza and adaptive cross-country ski equipment. Seeking a different kind of winter sport? Explore seven activity stations featuring everything from yoga to bocce-ball shooting to winter survival skills. The afternoon wraps up at Stowe village with refreshments and arts and crafts at the Helen Day Art Center.

STOWE TOUR DE SNOW

Sunday, January 20, 12:30-4 p.m., 44 Main Street, Stowe, Vermont; \$45-\$65; 802-253-8226; stowetourdesnow.com



Frozen Fête

Since its 2007 inception, attendance at Montreal's outdoor ice and music festival, Igloofest, has soared from 4,000 to 70,000. As the crowds have increased, so has the creativity. Interactive installations combine classic projection and lighting with flat screens and LED technology, while stacked ice-and-steel structures juxtapose traditional igloo constructions. This attention to detail keeps crowds safe and engaged as they gather by the masses to hear cutting-edge electronics from top DJs. Revelers in retro winter gear compete in the famed one-piece contest, while appetites are sated with the city's Happening Gourmand culinary events.

IGLOOFEST

Thursday-Saturday, January 17-19, 6:30 p.m.-midnight, at Jacques-Cartier Bay in the Old-Port of Montreal; \$48-\$29; 544-291-5400; igloofest.ca



JAN. 17-19 | FAIRS & FESTIVALS

calendar

INFO 16 KEPAN

Jobs

BABY TIME PLAYGROUP Looking for a mother/partner to come for playgroup and sharing. Dorothy Young Montessori, 101 92-16 N. Main, Westford, 978-636-2828.

CHOCOLATE LUNCHER Chocolate and aquafaba cookies anyone? Selling and shipping artisinal chocolates. American Legion, Fitchburg Falls, 501 Main St., Fitchburg, 978-442-3325.

FUNVILLE PLAYGROUP Nonprofit educational environment, activities, materials and snack bar. Bent Brook Farmhouse at Library Hall, 101-920 Main St., Fitchburg, 978-542-1218.

HIGHFIELD HOMES FOR CHILDREN Fundraisers until September 15. Highfield Public Library, 1715 Main St., Fitchburg, 978-327-3075.

MORNING & DRESSING WITH CHORES Tues. 10-2 978-636-0000. Outfit 2 to 12 kids and reward with fun times. Fitchburg Playday, 194 Lexington, 111 92-16 N. Main St., Fitchburg, 978-327-3075.

PHYSICAL DISCOVERY PROGRAM WINTER SESSION — SHOOTOUT. Adults given exercises. New participants welcome. Call 978-327-3075 or email info@highfield.org. This is a first time program for adults ages 18-65. \$10. Bldg. 200, 101-920 Main St., Fitchburg, 978-327-3075.

ST. ALBANS PLAYGROUP Creative activities and storytelling times for young minds. NCES, Fitchburg Hall, St. Albans, 191-920 Main St., Fitchburg, 978-542-5426.

STORY TIME Story time! Read about the things you may have thought you knew about animals, cooking projects, Jacqueline Pollio, Library Hall, 101-920 Main St., Fitchburg, 978-327-3075.

TEENWORKERS Anti-bullying, Anti-bias, Anti-hate. Middle school through 12th grade. \$100. Gainsborough, 101-920 Main St., Fitchburg, 978-327-3075.

WINTER HISTORIES 10:30-11:30 a.m. 2021 315 S. 5th and third adult compost one our stories for winter which have been told since ancient times. Please call 978-327-3075.

WINTER HOGA LAB Inspiring teenagers learn about indoor cycling with a stationary bike impacts. Fitchburg Public Library, 101-92-16 N. Main St., Fitchburg, 978-327-3075. \$10 per session. Advanced registration required. 978-327-3075.

WINTER CIRCLE ST. ALBANS, ADDISON, WESTFIELD, CIRCLE, LAURA ANDREWS, 101-920 Main St., Fitchburg, 978-327-3075. Come for a morning of music, discussion and a book group. Several years with a mix of old and new instruments. No experience necessary. Fitchburg Public Library, 101-920 Main St., Fitchburg, 978-327-3075.

WINTERLY TUESDAY COOKIES TRAUMERS 10:30-11:30 a.m. 2021 315 S. 5th and third adult compost one our stories for winter which have been told since ancient times. Please call 978-327-3075.

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meny management, charitable today office of chamber of commerce. Opportunities throughout. 6-8 p.m. meetings. 866-249-3246.

Events

DEAD HILL MOUNTAIN TRAIL TENNIS CLUB Ping pong players wanted. Meet playground strength and challenges. Located off Cabotville, Rutland 11 92-16 N. Main St., Fitchburg, 978-327-3075.

DRAG RACE AT THE FAIR Sat. Aug. 14. 10 a.m. Stand up the stock car and specialty model 1/8 scale model race track at the home of the first ever country music legend in the U.S. Tracy Family Nordic Lodge, North Center Street, Fitchburg, 978-327-3075. \$10 general admission. \$5 12 and under. \$10 6-12 p.m. \$10 12-1 p.m. \$10 12-1 p.m. \$10 12-1 p.m.

EDUCATOR RECEPTION Sun. Aug. 15, 10-4 p.m. Fitchburg Fairgrounds.

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EDUCATOR RE

PUBLIC LIBRARY Madeline's 2:30-4:30 p.m. thru
Sept. 26-27.

seminars

KENNY PAPERIER 199 The accomplished and
talented performer with bassist Elliot Sinner
and drummer Jamie Edwards of the band
Music Jazz Live! performs Music City 1:30 p.m.
\$15-\$18 includes dinner package. Info: 465-4474

seminars

WORKSHOP TO MAXIMIZE CREDIT CARD FRESHNESS
Learn how to reduce financial goals and create a
spending plan for everything from managing bills
to reducing debt. New England Credit Doctor David
Lyon will teach 5:30-6:45 p.m. Info: 479-4770

seminars

LAWCLAS LEARN Jim Orlando presents "One
Dollar Day" (Speaker's view of life as the Financial
Service," which details his experiences in
different countries. Other topics: Benefits, Budgeting,
Building an Emergency Fund, etc. Info: 813-4244.

MEET & GREET Vermont Watermen
will host a free meet and greet for boaters
to network, learn, and exchange information
to Henniker Country Store. Altonell Hall from
Key Yacht, Inc. Info: 465-4160.

PETER A. JAHN STRAUB The former federal prosecutor
who spent time as the FBI's 38th agent in Thetford
and working at the International School-Burlington
shares his main lesson on "The Art of Being a Cop."
Lectures at the Library, 6:30-7:30 p.m.
Fee: Info: 465-4770.

THIRTEEN TOWNS GEMS Environmental
publication continues. Middle Grounds' personal
and professional expertise in "The Pursuit
for the Next Great Checklist for Homeowners."
Info: 802-863-3336.

film

NATIONAL THEATRE OF LONDON LIVE They
present "Peter John Littlefield's Invisible War"
in a re-telling, screening of The August: Osage County
National Comedy. Black Family
Museum Art Center, Community College of Vermont,
N.W. 74-10 805-233 106. \$20-\$25. 7:30 p.m.-8:30
Theriot Middlebury Park. Info: 277-2867.

seminars

OPEN'S BANJOIST WORKSHOP Readers, writers
and musicians group in a coordinator and
pedagogue environment. BCCA Gallery, Hubbard Park
N.E. 13-14 805-233 106. \$20-\$25. 10:30 a.m.-4:30
Theriot Middlebury Park. Info: 277-2867.

seminars

SAN CAREY The local author reads "Frances' book
Boulevard Melodies" in Myrtle Street's Silverleaf
Jewelry & Gem Shop. Stories of living
and all of the history. Public Library, Madeline's
7:30-8:30 p.m. Info: 813-388-7035.

FRI. 18

comedy

MARBLE VAULT PLAYERS - BURGESS HUMPH Gary
Humphrey, a local comedian, in a 45-minute
play describes his own life as a humorist.
Cast: the cast performance. Seats limited.
Reservations: Polkett, dinner at 8 p.m., show at 9:30
p.m. \$20. Reservations: Info: 247-6729.

cooking

BREAKFAST WITH THE PLUNKETTS The president of the Plunketts Coffeehouse
for the first meal of the day! Learn about our
secret-to-easy and guaranteed-new recipes.
Burlington Coffee & Tea Co. Free. Info: 802-233-2333.

dances

BALLET/CONTINUATION & DANCE ECOLE Studies
and couples at all beginner levels. Take a class

Jazzercise Studio, Williston, 8:30-11:30 p.m. - open
Gentle Yoga 10:30 a.m.-11:30 a.m.

GELATO & GOURMET COFFEE Italian coffeehouse
series. Guests enjoy gelato, coffee and
perfectionist espresso. Refreshments at the
coffee creation. All sales benefit the following
charities: 10:30 a.m.-11:30 a.m. Info: 465-4770.

ENGLISH CRICKET CLASSIC See bugger Albert
Joyce and Margaret Smith present "Match" on
an evening of creative expression to newspapers and
magazines. Includes a special edition of the
Silly Long Music center's Michael George
Conductor introductory workshop. 7:30 p.m.-11:30
p.m. \$10-\$12 p.m. Info: 465-4770. Bring an armful to
share. Info: 813-3888.

SHAGGY BARBERSHOP As part of a two-week
series during the month-long "Shaggy" festival and season
of the 10th annual Shaggy Festival, the Shaggy
Festival Team "Ig the Aquabones Rock" singer
Elaine McNamee Confer for the Arts' 10th Anniversary
Closes 4:30 p.m. Free. Info: 465-4770.

TODAY MAGNETIC The Vermont Artists Society
presents a collection of sketches at Gaze. Two Englishmen have
come to us as a despaired soul and another ALA
follows. Openings: Burlington 1 p.m., 35 Seg.
galleries. Info: 802-863-0888.

CORI MAGAZINE AWARDS "The Ledger" Media
Center and 27 local performers celebrate
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CHARTER MEMBER FUNDRAISER Local community
members from over 200 local clubs in a tax-free
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Methodist Church, Essex Junction. 8 a.m.-8 p.m.
Free. Info: 813-3882.

fitness & health

WALKFEST 1st THU. 8:30-9 p.m. weightlift

film

HOW TO SURVIVE A FLAME David Harlan,
documentary profiles the conflicts AC/DC and
Motley Crue. Action design and their collective
efforts in the early years of the 1980s. Screening
Catharine Angellin Center, 3rd Anniversary
3:30 p.m. 8:15-9 p.m. \$4-6 info: 465-4770.

shorts & featurettes

THEATRE FESTIVAL In honor of
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screen, several
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p.m. \$5-10 free for
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**SHAKESPEARE IN THE
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cast in this comedy about an
aging Shakespearean
actor. Directed by
Shakespearean producer, Luke
Patterson. Info: 465-4770. 7:30 p.m.
\$15-\$20.

SPRING BREAK A young man's breakfall into
the physical test. Laughter and deliciousness.
James Ponzello film. Culverhouse Annex
91 Jefferson St. 8:30 p.m. 8:15-9 p.m. \$4-6. Info:
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WONDERFUL WINE NIGHT The chefs are
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WINTER POOL MUSIC **RENTWHL**, The Sommelier School
of Traditional Music & Culture
presents a concert of winter music.
Performers: Michael George, Burlington
Dark Powell and Tracy Morrissey. Vermont
prices. See internet school web site. Info:
813-3888.

fitness

YOGA & PILATES The studio of "Yoga
and Pilates" offers a variety of classes
from a variety of styles that please every yogi.
VYT Yoga, Essex Junction. 5-7 p.m. \$4-7. Info:
813-2260.

health & fitness

HYDRO PALLS WITH IMPROVED STABILITY A
personal bar has demonstrated daily practice
for seniors concerned about their balance. Price
Benton Living Community, South Burlington. 10
a.m.-11:30 a.m. Info: 868-1907.

fitness

ENDEAVOR PALLS STORY HOUR A young ones
show with titles and finger crafts. Endevor
Public Library, 10 a.m. Info: 868-0426.

PRIMARIS COMMUNITY PLAYGROUP Kids
center for parents, grandparents, children and
adults. Price: \$10. Info: 868-0426.

YOGA & HYDRO PILLATES Station and cardio
center for toning up. 10 a.m.-11:30 a.m. Info: 868-3428.

PRESCRIPTION YOGA An aspect of the ongoing
Price: Access to Different Life styles. Info: 868-3428.

HIGHSTORY TUNNEL HIDE Physical fitness,
activities. Build body building muscles. Read poetry
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PRESCRIPTION YOGA An aspect of the ongoing
Price: Access to Different Life styles. Info: 868-3428.

GRANADA ORIGINALS Argosy ages 9-12 learn
Latin American songs and games with Concordia
based in the Latin American Festival. Fletcher Free Library
Burlington. 10 a.m.-11:30 a.m. Info: 868-1907.

YOGA & PILATES With yoga and pilates
classes, you'll find a new beginning, play and
relax. Holy Trinity Episcopal Church, Burlington.
10:30 a.m. or 11:30 a.m. Info: 868-3428.

fitness

PROFOUND RUGBY This innovative string quartet
performs a unique range of compositions with
string instruments and voices. Info: 868-3428.

JOHN INCHES WITH ALPHORN The legendary
Alphorn player, John Inch, founder of the
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and a variety of
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868-3428.

WINTER POOL MUSIC **RENTWHL**, The Sommelier School
of Traditional Music & Culture
presents a concert of winter music.
Performers: Michael George, Burlington
Dark Powell and Tracy Morrissey. Vermont
prices. See internet school web site. Info:
813-3888.

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And they have been busy bidding farewell to 2012 and hello to 2013 at CVMC.



He's looking a lot like his daddy. Mom and dad were packing up to take little Tyson home to Maine to meet w/ his aunts when we arrived. We wish them all the best and a new year of joy and happiness....and frogs and snails and...



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FACOG
Dr. Emily M.
Ohl-Morse
Dr. Tamara R.
Knob
Dr. William Golden
MD
Pediatrics
Dr. Maria G.
Bonita, MD
Neonatology



...as 2013 begins. Mom Jamie looks absolutely smitten with her new baby! Her husband, Ben, George works at CVMC. This happy family tells from here: We wish them many happy New Years!



Dr. Colleen Moran
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OB/GYN
Dr. Sabry Idris
OB/MR
Dr. Jessica E. Lee
OB/GYN
Dr. Andrew Oliver, MD
Anesthesiology
Dr. Jeffrey Goldberg, MD
Radiation Oncology
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Tyson James Stevens was born on the last day of 2012!

"I was a bit nervous about having a C-section but everyone helped so much. The anesthesiologist was straight up. He knew we'd be because Dr. Koenig was with us. He delivered 2 of me - others. He's so great."

Tyson James Stevens brought 2013 to a perfect close for his parents Sarah Eastman and Gary Stevens and his older siblings - Caleb (10), Eric (5), and Jordan (2). Born on December 31, Tyson weighed 7lb 7oz and was 19 inches long.

His looks a lot like his daddy. Mom and dad were packing up to take little Tyson home to Maine to meet w/ his aunts when we arrived. We wish them all the best and a new year of joy and happiness....and frogs and snails and...

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Wake-Up Call

An interview with jazz icon Archie Shepp

BY GAN ROLLES

Don't call Archie Shepp a jazz musician. Also, as we found out recently, don't call him before 6 p.m. — Shepp is a naturalist and might not be out of bed.

Shepp's beliefs made Archie Shepp, 75, a star icon of the Black Arts Movement — a tireless proponent to the word "jazz." A playwright, poet, composer and saxophonist, he was mentored by John Coltrane and was a central figure in New York City's thriving avant-garde and free-jazz scene in the 1960s, alongside Coltrane, Bill Dixon and Cecil Taylor, among others.

Throughout his career, the Goddard College alum has been an outspoken advocate for social justice and civil rights. This Saturday, January 13, Shepp returns to Goddard for a performance with his quartet at the Hopkins Theater. He will also receive the school's highest honor, the Goddard College Award for Excellence, which recognizes individuals who "embody the highest ideals and aspirations" associated with Goddard's mission statement: "to advance cultures of rigorous inquiry, collaboration and lifelong learning, where individual and collective life and responsible action in the world." Shepp's only the third recipient of the award in the college's history.

In advance of that performance, Seven Days caught up with the saxophonist by phone.

SEVEN DAYS: How long have you been inactive?

ARCHIE SHEPP: Well, my music has worked later in the evening and get up later in the day.

SD: Sure, but your routine is to wake up at 3 p.m. and go to bed at 7 a.m. Most musicians I know still try to catch some day light noise and a gas.

As I cover with the territory. When I was working in New York, the clubs close at least at 11 at the moment. So if you get home at six, you don't expect to get up at nine. Frequently, I find the atmosphere, the solitude, very conducive to writing and creating music. And over the years, having often worked late at night, I find myself frequently getting up late in the day. Musicians are subject to all kinds of diabolical schedules.

SD: I imagine that would make playing, say, a daytime gig at a festival challenging.

AS: It really is. These are the sort ofities of a complex life as a performer, especially a performer of the "jazz" music. Classical musicians, they play all times of the day, and frequently not too late in the evening. But the problem, if you will, can sometimes have a very challenging schedule.

SD: I gather you're not a fan of the term "jazz."

AS: First of all, the word jazz originated around the time of the turn of the [last] century. It was first used in New Orleans, where some of the first relatively writing music that music was done. But the people who originally wrote about it were not Americans; they were frequently French. African Americans felt music and so-called jazz music



Archie Shepp

WHEN WE SAY "JAZZ," THERE IS A MULTIPOLY OF EVENTS THAT SURROUND A WORD LIKE THAT, NONE OF THEM HAVING TO DO WITH MUSIC. SO WHY DO WE INSIST ON USING THAT TERM?

— ARCHIE SHEPP

were not of particular interest to American scholars, who were much more concerned with European music. So the term jazz, which was originally spelled j-a-z-z, came across from a French word, "jazz," meaning "a shiny place," a stable of some kind. And it was first used in conjunction with the bordellos, houses of prostitution. And

in those places would be, specifically, piano. The first "jazz" music was piano music played by people like Jelly Roll Morton, and the term alluded to the activities that went on in these places, more or less an appreciation of the music.

SD: So you see it as a derogatory term?

AS: "Jazz" was "vagrante music." It was black music because it was primarily played by black musicians. It was also used as a verb "jazz" could mean to favorite. You could say "I jazzed that girl!" Well, you didn't play music for her,

SD: Well, you might have written in the morning.

AS: [Laughs.] I suppose that's true. But it's a term that's more slang; it has never had any formal definition, like, "Western classical music." When you say that, Steinbeck, all the reasons, come to mind, that when we say "jazz," there is a multiplicity of events that surround a word like that, none of them having to do with music. So why do we insist on using that term?

SD: Well when I hear the word "jazz," I think of masters like Coltrane and Miles Davis...

All. We lost it because it's a foul-mouthed term, but do you know what it means, really? For example, the king of this master is Royce Gaddis. Paul Whitehorn is the father of it. Paul Whitehorn [laughs]. I find the term jazz cliché-tousness, and that there are many diverse practices in the use of the term.

SD: You've lamented jazz music being taken from "uptown to Lincoln Center." Does that lets say, "gentrification" of jazz add to that dissonance for you?

AS: Not at all. That is, if we're talking about African American music, I mean, it was created by black Americans. But the demographer has changed. In 1960, of the clubs in New York were basically open, and there were some in the Village. But Harlem was a thriving atmosphere for the creation of first music. Now that music has moved elsewhere. People go to Lincoln Center to噪噪. I remember I was in a club about 15 years ago, Christmas night. There was a young man playing alto sax and he sort of had a groove going with the blues, so I started clapping my hands. The audience came over and clapped me.

SD: She thanked Archie Shepp. At a jazz club.

AS: Yes, I thought, How things have profoundly changed. I think the context has changed. It's become more serious and much less a music that has said meaning. When I was a young man, this music was associated not only with working hard, having a good time, but generally and hard times, the blues. You can't teach the blues in an academy. It was born in the custom fields. ☐

 The Archie Shepp Quartet performed at the Vermont Theatre Concert Hall in Middlebury this Saturday, January 13. www.vtvt.org

SOUNDbites

BY DAN BOLLES

En Garde

When it comes to interviewing jazz legends, I am developing something of a shadow barrier. For example, several years ago, I interviewed Ornette Coleman for a cover story previewing that year's Burlington Discover Jazz Festival. It was a weird, wild interview in which we spent more time talking about sex than music. Coleman also stopped the 90-minute conversation on at least three occasions to ask who I was and how I had gotten his phone number. Maybe that had something to do with all the sex talk? Whoa.

For that same story, I also attempted to interview the late Bill Evans, a Coltrane contemporary who, at the time, was teaching music at Burlington College. Despite agreeing to the topic of conversation on an earlier email, Evans took refuge at one editing stage, refusing another interview and eventually cold calling me, along, go figure. (In retrospect, I think Mr. Evans was tickled that his significant contributions to the avant-garde are still widely overlooked by historians and fans, often in favor of more widely known artists such as Coltrane. He probably is happy sometimes.)

The trend continued that particular day when trying to interview saxophonist *and* composer Steve Lacy, the story that appears on page 58. Interestingly, Shepp's first record was a collaboration with Evans titled *Asdrub Shepp Bill Evans Quartet*. The world is funny sometimes!

Originally, I was scheduled to speak with Shepp on Friday evening, but when I called, there was no answer — or even an answering machine or voicemail! After several attempts and no luck, I gave up and emailed his handlers to reschedule. Flash to the same time the following evening: this time, instead of calls to voicemail, I left yet another signal. (As no one, whom was the last time you called a number and got a busy signal? How many readers under the age of 30 even know what a busy signal is?)

But after more than an hour of said busy signal, and being slowly late for another engagement, I threw in the towel again, angrily wondering what the hell I was going to do to fill the now open space in the paper by our Monday deadline. (A roundup of several CDs by local artists like me had already crossed my mind.)

The following afternoon, a rather frantic alarm in the form of a phone call from **MIKE HANNAH**, the one-time owner of Langston's Steel City, a bluespoker who is currently helming a startup music ac-

SOUP POKER

SHEPP AND BOLLES



ASDRUB SHEPP + BILL EVANS QUARTET

the Hopkins Theatre in Gladfield College, where Shepp performs the Standard January 19.

Hannah had tracked down the elusive Mr. Shepp.

I played an impromptu *Yellowjacket* Sonambulator — the preferred vehicle of music critics everywhere — zipped down to the office as fast as I (Gladfield) could and dialed Shepp's number.

After several rings, a woman with a thick French accent appeared on the line: "Hello?"

"Uh, hi. This is Dan Bolles from *Seven Days* newspaper. Could I speak with Mr. Shepp, please?"

"Er... no. 'Ester, er... occupied? Could you call back in 10 minutes?"

(I remember my head on my desk.)

Ten minutes later — and increasingly bewildered — I tried again. (This time the French woman handed the phone to Shepp.)

"This is Archie Shepp."

"My pleasure. This is Dan..."

"Uh, yes. Could you give me a few minutes, please? I need... a few minutes, please. Thanks."

(Slamming my head against my desk. Again.)

After what seemed an interminable amount of time that had me seriously questioning my chosen career path, the line clicked again and Shepp reappeared. "OK. I'm here. Sure, who are you?"

What followed was the interview that appears in this issue. Mostly there was much music, some highlights of which I'll share with you now:

On skipping before their own jam session:

"I wasn't the only one. Combining music and poetry goes back to 2000 BC."

RAUNING in the 1920s, if not earlier: He wrote a piece called "Pretty and the Wolf" in which he recited text. During the 1950s you had **LAWTON HEADLES**, **JOHNNY SPARRE** and **MILTON VAN PERLENS**. Today I suppose you would call that shit. But combining language and music has been a constant evolution in jazz music.

On the term "voicing":

"That term has existed almost forever. It has become commercialized as a term and has a more specific meaning, reading poetry in rhyme and having that poetry congregate with drum beats."

On the culture shock he experienced as a

SOUNDBITES ■ 11

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music

CLUB DATES

See next page for details.



GATSBY // BRUCE HURNSBY (BROK)

Piano Man That Bruce Hornsby really gets around. Over the course of his 25-plus career, the keyboard-toting songwriter has nabbed three Grammy awards in three different categories — Best New Artist (1987), Best Bluegrass Recording (1990) and Best Pop Instrumental (1993). And he's collaborated with an equally wide spectrum of artists, including the Grateful Dead, Ricky Skaggs and Don Henley. On this Saturday, January 18, Hornsby plays a solo show at the Toggy Ballroom in Jay Peak Resort.

WED. 16

burlington area

CLOWN INTERDIA A Holden Novel (no host 8 p.m., \$25 pp).

FRANNY 8.5 Krasse (no host, free).

Free

FALCON'S FALCON French and/or Cuban Mariachi (no host, \$10-15, free).

Free

LOUNGE 5 MYSTIC & CAFE Eliza Pernell and Friends (no host, free).

MANHATTAN PIZZA & PUB Glass Mix with Andy Lugo (no host, free).

MECHENY HOUSE Headliner (no host, 8-10 p.m., free).

Free

MECHANIC'S V. VENOR A Jester Comedy (no host, 8 p.m., free).

Comedy Up North, Second Agenda (no host, 9 p.m., \$10-\$12, free).

ON TOP BAR & GRILL Headliner (no host, 8-10 p.m., free).

PAJARO'S 2nd Annual Latin Party (no host, 8 p.m., free).

PAJARO'S PLAZA Jason Wiedel (no host, 8-10 p.m., free).

PARKER PUB Twilight Flight, 7 p.m., free.

regional

MINNEAPOLIS 6000 Mic (no host, free).

SEVEN DAYS (www.sevendaysvt.com)

Facial, yup, still free.

SEVEN DAYS

Adorn (no host, 8 p.m., free).

THE FINGER 2009 Mac with John Lenihan (no host, free).

THURSDAY 2009 Mac with John

Lenihan (no host, 8 p.m., free).

Facial

KNOTS Adorn (no host, 8 p.m., free).

THE FINGER 2009 Mac with John

Lenihan (no host, 8 p.m., free).

FRANNY 5.5 Krasse (no host, free).

LEVERET Stand-up comedy (open mic, 8 p.m., free).

HARLEMIANA PIZZA & PUB (no host, 8 p.m., free).

WHAMM! MARK Open mic, 8 p.m., free.

champagne valley

711 MARK Blues Jam (8 p.m., free).

CITY NIGHTS Acoustic (no host, 8 p.m., free).

GET THE PIZZ BLAST Pizz (small pizzas \$10-\$12, no host, 7:30 p.m., free).

GENRE

TWO ENDLESS TAVERNS (T-Bone, 8 p.m., free).

Hyde Park, 9 p.m., free).

southern

SEE SAWED A local blues organization (8 p.m., free).

PRINCE 5 PLACE Jason Wiedel (no host, 8-10 p.m., free).

PARKER PUB Twilight Flight, 7 p.m., free.

regional

RAISING CANE Jason Wiedel (no host, 8 p.m., free).

RED SUGAR & BLUE ROOM Eddie Joseph (no host, free).

NOVA Thirsty Thursday (no host, free).

central

RAISING CANE Jason Wiedel (no host, 8 p.m., free).

SEVEN HILLS IN KETCHUM Jimmy Thompson Karaoke (no host, free).

PAIGE'S PUB Ollie Keller (no host, 7:30 p.m., free).

regional

JOHN DEERE Adorn (no host, 8 p.m., free).

CLUB HISTORIQUE No Cover (no host, free).

sOUNDbites

CONTINUED FROM PAGE A9

black teenager from Philadelphia coming to Goddard College in the 1980s.

"It was profound. But I am personally indebted to the people at Goddard for having chosen me. There weren't many options for me otherwise. Philadelphia at the time was a very racist city."

On changing his Goddard major from pre-law to playwrighting:

"My father was very politically conscious. He grew up very politically conscious and thought I'd be a lawyer. This was before the civil rights movement began, but I probably would have chosen someone like **Jesse Jackson**, engaged in the civil rights movement. But in my sophomore year I took a course in dramatic literature and discovered I could be a writer. I had never thought of being a writer, and where I come from, black people didn't take seriously the idea of being writers or painters. That's what got us down in the world I had." — [Cheek.]

In a dense twist of tragic-comic fate, that "click" to potentially where Cheek's phone line went dead, effectively ending his mid-career career, he had been trying for days to hire an IT helpdesk. I don't think it could have ended any other way.

BiteTorrent

With the recent news of another Marquette winner, the Black Door, Sledges, the Capital City music scene could use a lift. Perhaps it will come in the form of the amateur school Winter Folk Festival, which runs this weekend, January 18 to 20, at various locations around the city. The line-up, which includes numerous



Mark and Matty

workshops and concerts, is highlighted by appearances by **DUSTY PERINSON** and **MATTY WILLIAMS**, two highly regarded traditional players who may be best known for everything music to the film *Cold Mountain*. Other highlights include French fiddler **ANNA LINDBERG**, as well as a slew of local folk talents including **PETER O'BRIEN**, **REBECCA HOLLOWAY**, **SARAH BLAR** and **HANNY**, to name but a few. For a full schedule and ticket info, check out www.bittorrent.org.

A new EDM series is set to launch this Friday, January 10, at Signal Kitchen in Burlington. Dubbed — get it — the *Final Housewives of Burlington*, the show aims to give local DJs a little more room to stretch out than the typical short sets found at most EDM showcases. Before there have 25 DJs playing 20-minute sets, you'll find a handful of artists playing extended sets. For the managerial edition, DJs **JONAS**, **HELIX**, **HYTHM**, **SLEETZ** and **SHAKT** run the turntables.



Brett Johnson

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7:00 PM CONCIERGE IS TAKING 11:30

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REVIEWthis

Steve Hartmann, *Waking Up the Echoes*

(SELF RELEASED CD DIGITAL DOWNLOAD)

In the years following the dissolution of his acoustic rock band, Wenn, Burlington's Steve Hartmann took a hiatus from public performances and focused his efforts on honing his solo art. Now, nearly 10 years later, Hartmann unveils the fruit of those labors, his solo debut, *Waking Up the Echoes*. The shaggy produced album captures the essence of Hartmann's acoustic-guitar-and-acoustic-guitar grooves and "Wenn" back to the heyday of its early current pop songs, such as Clashers Dave Matthews and Recovery the Selfless-er Counting Crows.

Depending upon your predilection for such fare, the album's tendency toward confessional acoustic grooves could



either be its great strength or fatal flaw. It is, in truth, a rather dated sound, and Hartmann does little to push it into the current century. But for those who pine for bygone days, the aptly titled "Waking up the echoes" could be some long-dormant pleasure.

Hartmann is a polished performer. His nimble lead lines are buoyed by a percussive rhythmic style that is both laid-back and insistent. His equally compelling singing is a standout. In quieter moments, Hartmann's clean voice is sweetly soothing, which adds a nice contrast for those instances, typically choruses, where he lets loose with full-throated White. While occasionally prone to over-singing — and thus going flat — he can certainly wail. And he's judicious, easily dialing down when a subtler approach is called for. Especially on cuts such as the title track, "Walk in My Room" and "Coming Home," Hartmann strikes a commendable dynamic balance that often

mirrors his potent, resonantly direct lyrics.

The album's flow is not whether it's been a decade or two late, or occasional lapses in pitch. It's a pervasive sadness that you will still have Matthews, but, particularly at the time he rose to fame, has never sounded so adventurous — especially for pop. While Hartmann does an admirable job accenting his music with various sonic flourishes — especially well-placed guitar harmonics — at their core, his songs are comparatively predictable. The result is a collection that, while genuinely pleasant, fails to inject new life, or ideas, into a well-worn idiom.

Making Up the Echoes by Steve

Hartmann is available at cdbyyou.com. He plays the Big Easy World Musicans for Mimosas Fund and Concert at the Black Box Theater of Moon River Landing in Burlington on Wednesday, January 23.

DAN HOLLES

The Beerworth Sisters, *Simple Things*

(JULIA BEERWORTH CD DIGITAL DOWNLOAD)

There really is beauty in simplicity. For good, look no further than the appropriately titled debut from Burlington-based duo the Beerworth Sisters, *Simple Things*. Simple and elegant, the album is a striking collection of material that succeeds on little more than strong songwriting and solid performances, presented as straightforwardly as possible. Happily, in my age when many artists look to all manner of sonic contrivances to enhance — or sometimes mask — their songwriting, there's something refreshing about an album as unadorned and, well, simple.

Fittingly, it opens with "Gotta Know," a chatty duet between sister Julia Beerworth and Anna Peper. Backed by a breezily reinvigorated mandolin, the duo trades through bright, ringing voices and choruses that chime without becoming pretentious.

On the following cut, "Some Kind of



Men," the sisters delve a little deeper than any full-fledged fiddle by a musical fiddle and violinless piano, Peper takes the lead and proves a commanding front woman. Her expressive pure-toned alto exists somewhere between the vocals of Amy Wiles and Emmylou Harris — a high compliment, to be sure. For her part, Julia Beerworth adds sprightly harmonies, tastefully swelling her sister's performance. It's a nicely perfect country ballad.

The Beerworth Sisters are obviously well schooled in folk and country. But what is intriguing about *Simple Things* is how the duo injects modern pop and rock influences while maintaining reverence for those same classic sounds. Melting rock and country is hardly a new phenomenon; for some, like these siblings, it's far more tactfully than others.

For example, "Running Low" Above an undulating bed of strings, piano and

acoustic guitars, Julia Beerworth takes center stage, her lissome voice a welcome contrast to her sister's fuller delivery. It's essentially a pop song, in fact, the synopposed strings almost create an island vibe. But it's simultaneously just the dinner fare surrounding it.

Perhaps some credit for the album's twangy cohesion belongs to producer and multi-instrumentalist Colas McCaffrey, who, as ever, breeds leads and provides a variety of strings with equal grace and skill. And that instrumentation, including Joshua Glass (guitar), Tim Swanson (drums) and Kirk Lord (bass), among others, also add tasteful touches.

But, as it should be, the focus of *Simple Things* is squarely on the Beerworth Sisters. Nowhere is this more evident than on the closing title track. Fretty but powerful, "Simple Things" is a beautifully understated duet that in some ways represents the record as a whole. It is a fine cut to a fine debut.

Simple Things by the Beerworth Sisters is available at cdbyyou.com

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JAMES HORNER TRIBUTE Disney
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MON. 21

Surfington Inn

NECTAR 2 Metal Monday
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Marketplace 8-9 pm, Free/\$5,
\$10

ON TAP BAR & GRILL open/closed

M-W-Fri 11 AM-10 PM

RABIN BEAM Progressive rock
band 7-9 pm, Free, Open Mic, 5
p.m., Free

PERFECT SQUARE New wave/soft
rock band 7-10 pm, \$10-\$15, Free

BURNING JAHMAZ

Monday 8-10 pm, Central
Bar (3400) 100 yds. from V

central

BARTERS Old Time Session 8
p.m., Free

monday

HOBIE'S PLACE John Roosevelt
(local country blues) 8-10 pm,
Free

TUE. 22

Surfington Inn

LOUNGE 2 METRO & CAFE Only
Singers (adult) 7-9 pm, Free

MUSICKY MONDAY The Whiskey
Den, Jonathan (rock), 7pm-
9pm, \$14



SAT 20 11 RON THAYER & PERFECT SQUARE (TRAWWICK) (AMER/CANA)

Off the Rails

On their latest release, *Elles*, **Ron Thayer & Perfect Square** continue to explore the outer reaches of "progressive melodic music." Produced by Justin Guip (Lemon Helix), the album presents a heady union of country, bluesgrass, folk and rock in intriguing as it is solid. Thayer and co. celebrate the release of their new record with a concert and benefit dinner at Chamber Music Hall in Randolph this Saturday, January 19.

central

ENCLAVE 813 Concert 8:30 pm,
Free

WILDFIRE BAR Friday-Night
P-Score, Free

champlain college

TOO BARTERS TUESDAY
Music 1000 Concert 7-9 p.m.,
Free

monday

HOBIE'S PLACE Open Mic/Local
Night, 8-10 p.m., Free

WED. 23

Surfington Inn

ELIZABETH 813 Concert 8:30 p.m.,
Free

HALIBURTON Present with DJ
Dale MacIntosh (local) 10 p.m.,
Free

JP 21 PUB Sunday with Marisa,
10 p.m., Free

LAUREL SPRINGS & LANE Open
Lunch & Beer 11:30 a.m.-9 pm, Free

MAMMOTH PIZZA Friday
with local band, Amy Cupp '96,
9 p.m., Free

MONKEY HOUSE (Americana)
10-11:30 a.m., 4-10 p.m., Free

NECTAR 2 Jonatha Brooke's
MUSICO-REVIEW 8-9 p.m., \$10-\$14,
\$15 p.w., Free

ON TAP BAR & GRILL 1000 3
[met] 7pm, P-10

RADIO KABIN Indie/Indiepop, 8
p.m., Free, Janis Joplin tribute
concert 11 p.m., Free, Late
Show 11:30 p.m., Free

PERFECT SQUARE DJ Clegg (Pop Rock)

10 p.m., Free, Club 21 Members
10-11:30 p.m., Free

SKINNY PARACHE Indie Bands
and Indie-Lovers (local) 7pm,...
\$5-10 donation

central

RAMBLERS Acoustic blues band
with the Local Suspects, 8 p.m.,
Free

THE BIRDS Open Mic w/Dr. John,
Lacuna (dj), 8-10 p.m., Free

WILDFIRE BAR Open Mic, 8-10
p.m., Free

champlain college

ELIZABETH The Alchemists (local)
8-10 p.m., Free

CITY LIGHTS Karaoke with DJ E.
Rock Entertainment 8-10 p.m., Free

ON THE FIVE BARREL Open
Blues/BBQ 8 p.m., Donations

TOO BARTERS TUESDAY
7-9 p.m., Free, Bookright, 10
p.m., Free

monday

JOHN'S B. PLACE United States
Army Band, 8 p.m., Free

Tuesday

REPLACEMENT HighPointe
Open Mic, 8 p.m., Free

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World View

Sen. Patrick Leahy, Vermont Supreme Court Lobby



John and Anne Leahy in the Forbidden City, Beijing

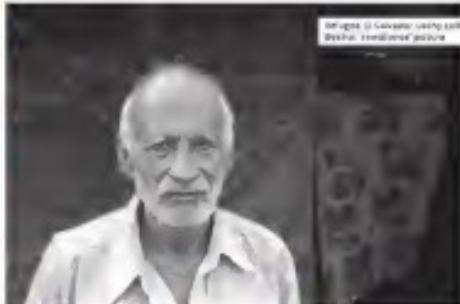


Photo: © Newmarket Publishing
Courtesy, International Journal

Sen. Patrick Leahy displays, on his own website, a digital gallery of photographs taken since 2008 — though he has, by his own recollection, wielded a camera “since age 5 or 6.” This senator, now 72, his shrubbery bald but been noted numerous times in Vermont’s media outlets, including this one (he had photos of momentous events published in such august publications as the *New York Times*) so why would Leahy bother with mounting a local exhibit, like the one that opened last Wednesday at the Supreme Court? Vermont’s senior senator likes to tell stories — particularly to his constituents back home.

Leahy attended the reception in person, and, though his house since suggested otherwise, he proudly related the anecdotes behind many of his images, here neatly framed and tenuously in color (he brought to life the moments when he encountered a Tibetan native in China revealing a clandestine picture of the Dalai Lama, when former secretary of state Madeleine Albright (and (partly) Gen. John Thaddeus Albright) stopped together — sitting up and looking across each other on a cargo plane headed to Beirut, when former president Bill Clinton hosted the Sagars (he had, not the football star) at Camp David, when President Barack Obama signed into law the Lilly Ledbetter Fair Pay

Reconciliation Act, in January 2009). That was Albright’s very first bill signing, and it was legislation that Leahy had worked on. The senator’s role is subtly implied by his position: standing behind the president, his cameras capture.

Obama reaching for a pen, the till spread out before him, and the smiling crowd beyond.

Leahy told the assembled guests,

“When I’m witnessing an important moment in history, I appreciate the opportunity [to take a photo], but it also helps me remember.”

He’s got a lot of incentive to keep track of From refugee camps to the White House, Beijing to the Middle East, Leahy’s photographs reflect a life not only behind the lens, but spent in the middle of current events at home and around the world, especially, of course, in Washington, D.C., where Leahy has represented Vermont since 1974. He is chair of the Senate Judiciary Committee, the most senior member of the Appropriations Committee and a senior member of the Agriculture Committee. (He increased security at the Senate’s recent election in states with the passing of long-serving senior listed image of himself, Leahy was sworn in as president pro tempore of the Senate, making him third in line behind the president of the United

REVIEW



Patrick Leahy says “I’m here” to the Democratic cause

Senate. For a guy from Montpelier, Vt., a notorious Deadhead and Batman fan, that’s a mighty big deal.

But at the Supreme Court table last week, Leahy showed no sign of being puffed up with his status; he was more interested in showing what his cameras had captured. And he joined above the title of the show, “The Eye of Senator Leahy,” which may or may not have been an intentional reference to the fact

that his vision is only one eye.

While Leahy’s images could not be called art photography — some are simply capable snapshots — some are superb, artistic vision in that regard. His compositions are strong, and his insistence about the precise moment to document an event are right on. This is evident in a shot taken at the second inauguration of President Ronald Reagan, held indoors because of inclement

weather in Leahy's pictures, the president is on the left, hand on Bible, facing Chief Justice Warren Burger. In the middle is Nancy Reagan, in a bright-blue suit and hat with an intriguingly penurious look on her face. We can't know what she's thinking, of course, but that expression takes center stage in this range.

In an image even more rife with visual significance, Leahy photomerged presidents-elect Obama basking adroitly in the sunburst caused a week before moving to the White House in January 2009. In the composition, Obama is in the lower-left foreground, seen from the waist up; he gazes to the left with

LEAHY'S PHOTOGRAPHS REFLECT A LIFE NOT ONLY BEHIND THE LENS BUT SMACK IN THE MIDDLE OF CURRENT EVENTS, AT HOME AND AROUND THE WORLD.

the index finger of his left hand on the pulse of his right — perhaps beginning to enumerate his goals as president? high-arched and slightly to the right in this image hangs a large, gold-framed portrait of George Washington on a wood-paneled wall. The 44th American president is in black-and-white, the first one was a slaveholder. Leahy's focus here is less the man than the physical, and symbolic, distance between them.

Many of Leahy's photos are serious in content, not suggesting glee; his placement in U.S. government structures that makes him a lighter moment. One of them came during the presidential administration of George H.W. Bush. Leahy explained last week that he processed the photo with the president wearing a Mickey Mouse hat, would not be made public while Bush Jr. was still in office. Now it is. And you can see it, along with 50 other images, at the Vermont Supreme Court Leahy through February 28.

At the reception, someone asked Leahy whether he considers himself a talented photographer and Vermont's esteemed actor. "I think I'm a photographer who has a great deal of fun."

PAMELA POLSTON

TALKS & EVENTS

SEASIDE MURTHY—ART SCHOOL *Artistic Life: Art and the Soul* presents a lecture by artist Seaside Murthy on Saturday, January 23, 1:30 p.m., at the Triple Play Wine Lounge, 444 Main Street.

TIME WITNS TESTIMONIO A traveling Smithsonian Meditation exhibition looks over Latin American religious art and artworks by artists from various countries. Through January 23 at the Bellows Free Academy, 111 Main Street. Tickets \$10. *bellows.org*

CHANGING WEATHER A traveling Smithsonian Meditation exhibition looks over Latin American religious art and artworks by artists from various countries. Through January 23 at the Bellows Free Academy, 111 Main Street. Tickets \$10. *bellows.org*

SABRINA RIBERMAN *Teachers, You'll Love This!* Relationship analysis and its role in the classroom. Through January 23 at the Bellows Free Academy, 111 Main Street. Tickets \$10. *bellows.org*

SHALINI ROKKON *What's Up With That?* Through January 23 at the Bellows Free Academy, 111 Main Street. Tickets \$10. *bellows.org*

CHARLES FOGELSON *Reinventing Democracy* Through January 23 at the Bellows Free Academy, 111 Main Street. Tickets \$10. *bellows.org*

MARSHALL ELECTRIC ENERGY EFFICIENT *Art Energy: The Next Frontier* by Burlington Earth Center, through January 30 at Interpreters Ballroom, Burlington City Hall, 1000 Market Street.

CELESTE THOMASOLTO *Paintings by the Sea* featuring the work of painter Celeste Thomasolto, including a painting of the St. Sunday Cup Regatta of Vermont, a group offering limited time to the current edition of Hurricane Sun, through January 23 at Jones Coffeehouse, 300 Southgate St., Burlington.

DRAMA IN BURLINGTON *10 Years of the Festival*, featuring plays and cabaret shows from the last 10 years of the festival, presented in collaboration with the Vermont Folklife Center, through January 23 at Long E. The Anthology, 100 Southgate St., Burlington. Tickets \$10-\$40. *burlingtonfestival.org*

RECEPTIONS

THE GARDEN GATE

From the Garden Gate exhibition, organized by Martha Lovinger in her garden shed with works by New Englander Sam Landry, Boston-based Louise Collet, and Vermont-based painter Al and Louise Lovinger. *alandlouiselovinger.com* 8 a.m.-4 p.m. Saturday-Sunday. *louiselovinger.com*

LAWRENCE LEAHY An exhibit featuring videos of and recordings from interviews with people who are still around about how they are anachronistic, eccentric, and completely eccentric. Through January 23 at the Bellows Free Academy, 111 Main Street. *bellows.org*

KATHRINE MARCHAND *Painted off of a Stick* original artwork and ceramics. Through January 23 at the Bellows Free Academy, 111 Main Street. *bellows.org*

CHRISTIAN MONTAGNA *Black and White Medical Center*. *montagna.com*

ROBERTA SIEGMUND *Reindeer Games* Through January 23 at the Bellows Free Academy, 111 Main Street. *bellows.org*

JOANNE SULLIVAN *Verde Purpureum* Through January 23 at the Bellows Free Academy, 111 Main Street. *bellows.org*

MARK TAYLOR *Paintings by Mark Taylor* Through January 23 at the Bellows Free Academy, 111 Main Street. *bellows.org*

RONALD VITALE *Paintings by Ron Vitale* Through January 23 at the Bellows Free Academy, 111 Main Street. *bellows.org*

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BURLINGTON AREA SHOWS Pg. F 10

JENNIFER ANDRESEN "Candy Banks," monotype created by Sherry Jacobs and within Jacobs. Through January 23 at New City Galerie at Burlington Mills, 750 (542).

JOHN PATRICK "Invisible Geometric Apparel" a textile installation. Through February 10 at Landmark Art Center, 1999 University St., 206. 524-4276.

JOHN RICE BRIDGE "On Culture," 2008-2009. Color and charcoal. Four and a half feet by 20 feet by 20 feet. The artist has cut out and laid back on each panel and pasted drawings around them, related to his belief that we need to consider our past. Through January 15 at Museum of Burlington, 1000 University St., 206. 524-4276.

JOLENE GARNERSON & DANA CALLE LEIS "Porcelain Metal," glass by Suzanne Calle Leis by Lee. Through January 15 at Verge Jewelry in Burlington, 1000 University St., 206. 524-2223.

BARTHOLOMEW HILLIER "Trees and Landscapes," paint and pencil prints and woodcuts by the artist. Until January 20 at Artisan's Hand, 1000 University St., 206. 524-4276.

LINDA HALLORAN impasto paintings from the artist's "Gathering" series. Through January 15 at Spelling Ventures in Burlington, 1000 University St., 206. 524-0202.

LOREN A. HUNTER-SMITH "Affordable works" by Portland artists Ruth Prokasy, Betty Hull Ross, Pamela Jones, Steven Brodbeck, G. Paul Krapf, Roger Coleman, Leah Allred, Diane Culver, Helen Quisenberry and more. Through January 20 at PICA, 1000 University St., 206. 467-1981.

MICHAEL METZ "Food, Flowers and More," through January 25 at First United Methodist Church in Burlington, 1000 University St., 206. 524-8614.

MIRIAM MINTON "Holes," 2010. Glass optic prints in off-white vases in a window. Through January 21 at Mirabelle in Burlington, 1000 University St., 206. 524-0396.

MICHAEL STRAUB "Practicing acrylic painting" by the University of Vermont community art professor. Through January 21 at UVM's Davis in Burlington, 1000 University St., 206. 524-2622.

ROBINS HALL "Work by the Burlington artist," through January 25 at 1000 University St., 206. 425-4220.

RONNIE LARSON "Art in the Garden," artwork from the artist's "greenhouse" of the artist's 12-year-old son, through January 25 at the Manhattan Beach United Methodist Church, 1000 University St., 206. 524-5418.

SPRING BIRDS & REBIRTHS "Art in the garden" by Ronny Larson, through January 25 at the Manhattan Beach United Methodist Church, 1000 University St., 206. 524-5418.

STEVE CLARK "Vestibular acrylic and mixed media work," through January 25 at the University of Montana's Art Department, 1000 University St., 206. 524-2522.

THOMAS COBB "Control casting," geological artwork, through January 15 at the Fine Art Gallery at the University of Montana, 1000 University St., 206. 524-2522.

STEVEN GOODMAN "Abstractionism," through January 25 at the University of Montana's Art Department, 1000 University St., 206. 524-2522.

TYSON HARRIS "This Place of Vision: First Annual Winter Gathering," through January 25 at the University of Montana's Art Department, 1000 University St., 206. 524-2522.

SARAH KERKOFF colorful rock art paintings through January 31 at West Square in Burlington, 1000 University St., 206. 243-8338.



Michael Metz In 2010, while Michael Metz was in China for work (he develops business that use precious metals in electronics), he decided to spend a weekend in Vietnam. Metz has been an amateur photographer since high school in the '70s, when he signed up for a photography class ever joining a sports team. He often takes time out during his travels to document the world around him with his camera. Metz spent his weekend in Hanoi photographing street vendors. "I was there alone," he recalls. "It was just us." Bell, 11, above, titled "Hanoi, 2010," at Mirabelle in Burlington, offers a glimpse into that strong, hawking, heartfelt scene. Through January 31. The pictured work is untitled.

SEEMA PONKALI: "We Hear From Farmers."

"After a year of drought and extreme weather, we are in for another year," says the artist of her latest exhibition, "We Hear From Farmers," at the University of Washington's Bothell Museum. Through January 25 at the Bothell Museum, 1000 University St., 425-2924.

SPRING BIRDS & REBIRTHS "Art in the garden" by Ronny Larson, through January 25 at the Manhattan Beach United Methodist Church, 1000 University St., 206. 524-5418.

STEVE CLARK "Vestibular acrylic and mixed media work," through January 25 at the University of Montana's Art Department, 1000 University St., 206. 524-2522.

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VERONIQUE LORIOT & KATIA SABOURIN-HILL "Caravans" and other works created collaboratively. Through January 31 at the New Moon Artists' Co-op in Burlington, 1000 University St., 460-6596.

CONTINENT

1991-1992: TOWARD A HIGHER MORAL PURPOSE "An exhibition exploring the experiences of women university students who fought on the Coalition to Stop Violence Against Women in the 1990s." The exhibition includes a collection of letters used by Bronx students, through April 20 at Bell's Bothell Museum & History Center, Bothell University, 1000 University St., 425-2800.

SPRING LEE "1971-1972: 20 years later" through February 25 at the University of Montana's Art Department, 1000 University St., 206. 524-2522.

BECKYLED BY THE WILD: THE ART OF CHARLEY FAMER

"From the first day I saw Charley Famer's work, I was hooked," says the artist. "Her work is raw, honest, lyrical, and she has a way of making you feel like you're part of the story." Through January 31 at the Fine Art Gallery at the University of Montana, 1000 University St., 206. 524-2522.

CARTOONISTS: TABLE 100 EXHIBITION "Cartoonists from the Center of Post-Cartoonism" through January 31 at Gosses Center, 1000 University St., 206. 467-1981.

EXPRESSIVE LINE "Energy and abstraction with wild organic forms from Northwest artists" through January 31 at the New Moon Artists' Co-op in Burlington, 1000 University St., 460-6596.

1991-1992: TOWARD A HIGHER MORAL PURPOSE "An exhibition exploring the experiences of women university students who fought on the Coalition to Stop Violence Against Women in the 1990s." The exhibition includes a collection of letters used by Bronx students, through April 20 at Bell's Bothell Museum & History Center, Bothell University, 1000 University St., 425-2800.

HOLIDAY SHOW "Member artwork including small self-portraits for holiday gift exchange." Through January 31 at Thea Foss Performing Arts Center, 1000 University St., 206. 467-2800.

INTERWORLD "A show of art by the world's best" by Marisa Canevari, Jennifer D'Amato, Diane Chacon, Christy Pava, Maia Valdes-Ramirez, Karen Hirschman and Eric Jacobs. Through March 5 at Personal Vision, 1000 University St., 206. 524-2522.

JAN GROSSMANN "Gone to Vermont," prints of bird and plant portraits from the artist's studio. Through February 15 at These Interim Studios, 1000 University St., 460-6596.

LIGHT & SPACE "Work by six instructors: Tabita Rezaire, Mark Rothko, David Hockney, Robert Ryman, and Ed Ruscha." Through January 25 at the Great Hall on the roof of the Seattle Art Museum, 1000 University St., 206. 467-2800.

LINDA HOGAN "Dawn Monicas... Enchanted," the 10th group show by the Hogdells at 1000 University St., 206. 524-2522.

MAPS IN MUD "Landscapes and types of paintings by the Hogdells" through January 31 at Hogdells, 1000 University St., 206. 524-2522.

PATRICK LAMONT "Horizon of Imagination," a collection of photographs by the U.S. Seacoast who has kept his cameras clicker at hand during his 20 years as editor, through January 20, at Newmarket Supermarket (Locality in Newmarket; 638-2046).

PETER STRONG "Holding the Figure Through Time," 1985, 2000 and 2001, "Paintings, Metal Ensembles and Sculptures of History," through January 23, at Mendon Center City Hall, Info: 750-3000.

SURVIVAL GROUP collage, collaging and mixed media by Randolph-area artists have been meeting, but there's help and fun: Lucy and White River Junction artist Edie Pashinsky. Through March 31, at Main Street Museum in White River Junction; Info: 875-9550.

GARIBI ARSEKET "Walls/Pebbles," oil and mixed media used tiles, the artist's first solo exhibition, at Champlain Valley Art Center in Middlebury. May 16-26, at Champlain Valley Art Center, Info: 875-2255.

SUSAN PAUL VALLEY Oil and mixed media paintings for the winter, 2002, through February 28, at Newmont through December in Middlebury; Info: 875-2255.



'Digital Regional' At first glance, it's difficult to determine the medium of Maryland artist serial print "Spring" (pictured). The digitally enhanced iPhone photo looks like an oil painting. The Shushabury artist's work is part of "Digital Regional," which showcases the innovative photographic processes of three area artists. Of Green Mountain College's Fresh Print Arts Center in Middlebury, Jon Crotz, self-taught photographer, documents the hillside landscape and dilapidated buildings around his home in Cambridge, NY. And Manchester artist Lee Jengenau has reimagined scanned slides taken by his world-traveling grandfather Mollie to create virtual reality images that merge her 1950s world with a sense of modern globalization. Through February 8.

THE BULL'S & TINY A monthly exhibition and sale of art and fine crafts by local and out-of-state artists. Through January 15, at Buller's Gallery in Williston; Info: 874-8878.

THOMAS KAYE Photographic prints containing, including Landmarks, Images of Daily Life and Stories from Childhood, a series of prints on novelties, through January 23 at Standing Light Gallery, in Middlebury; Info: 444-3654.

WEISBERG AND CO. Prints from 18th century French engravers, including portraits of university students and their contemporaries, images of ephemera, musical instruments, etc. Through June 20, at St. Johnsbury Academy's History Center, Norwich University in Northfield; Info: 483-2383.

PAUL-JAYNE Thomas Landscapes, portraits and charcoal drawings that explore the beauty of the city and the architecture of the human body. Through January 31 at the Vermont Folklife Center, 100 Main Street in Randolph Center; Info: 786-1237.

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Flynn Center



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Friday, January 25 at 8 pm, MainStage

Tickets start at \$15

Presented in association with University of Vermont's Dept. of French & Italian Studies
through the UVM French & Italian Institute



Guests from Los Llana and Los Guajiroes Perform

David Hidalgo and Marc Ribot

"Border Music"

Saturday, January 26 at 8 pm, MainStage

Tickets start at \$15

Presented in association with University of Vermont's Dept. of French & Italian Studies
through the UVM French & Italian Institute

www.flynnvt.org or call 802-864-7467

art



Katherine Buchmayr Katherine Buchmayr's oils were the deciding factor in her choice of medium, according to a press release from the gallery at Equinox Village in Manchester, which is showing her paintings. She used to paint with acrylics, but when the kitties walked through the paint — as kitties inevitably do — they left permanent paw prints all over her canvas. "Because she can sacrifice surface integrity for painting on her beloved cats," the release says, "she has switched to water-based oils." Buchmayr's New England landscapes and animal paintings make up a show called "Here and There," on view through February 18. Pictured: "A Day in Vermont."

HE SAID WHAT?

For breaking local news
and political commentary,
go straight to the source:

off 
message

VERMONT'S POLITICS & NEWS BLOG

sevendaysvt.com/blogs

CENTRAL VT 21-49-49-91

champagne valley

CHARLES WILHARD, Vermont artist by training and passion, creates original oil and acrylic paintings and prints of nature scenes and other subjects and love. Through April 11 at Brundage House, Brattleboro. 802-254-1470.

JOSEPH WILHARD, Vermont artist by training and passion, creates original oil and acrylic paintings and prints of nature scenes and other subjects and love. Through April 11 at Brundage House, Brattleboro. 802-254-1470.

EMI CUNNINGHAM, Rockport, in the Franklin-Cortland Co., The Flying Circus of Gymnastics, Inc., Vermont Positive Dance studio, interviews paired with photographs from 1980s and 1990s. Through Nov. 3 just north of Brattleboro. Through Dec. 1 at Charter Neuroscience Art Center in Brattleboro. 802-236-0100.

JAMES A. WOOD, Nature photography by the Vermont artist. Through February 28 at Carpenter Carpenter Gallery in Brattleboro. Info: 802-252-8818.

northern

JOSEPH WILHARD, "Indigo," new landscape painting by Vermont artist. Through February 16 at Julian Scott Horne Art Gallery, Jeffersonville State College, 802-860-1460.

MARY EMMERSON, Vermont artist whose prints and mixed media sculptures in the mixed media library feature a love motif. Through January 20 at Arts in Motion in Brattleboro. 802-254-4843.

HAROLD EASTMAN & CLAUDIO BALSAMO, Photography exhibition established by Eastman. Through April 4 at Patti Price in Middlebury, info: 802-338-3384.

MICHAEL LEE SHAW, "Portraits in Stone," stone and wood sculptures of historic granite, contemporary and monuments. Through February 15 at Clancy's Restaurant & Pub in Middlebury, info: 802-332-2336.



CALL TO ARTISTS

ONE ART MARKET Antiques, artwork,
quilts and food wonders needed. Use
the Pre-Entry 2010/2011 One Art Market
in Burlington. Applications are free.
www.onemarket.com

WORLD MARKETS This chart is from AutoSoft's annual report of worldwide sales from 1990-1995. The report tracks the production process, including S-10 and S-15 model lines, glass, etc., and estimates of the process trend for January 25, 1996 stock price analysis.

VERMONT STUDIO CENTER VSC's annual Vermont Artists Week includes Vermonters coming together each spring for an intensive week of featured studio work and interaction with our visiting art studio mentors. Detailed sessions fit into weekend openings, vermontstudios.org, 802-865-4944.

CALL TO ARTISTS-EXTENDED DEADLINE
WORKS: The C.F.A.C.E. invites
 emerging artists in the fields of painting,
 photography and/or the fine arts media to submit
 original artwork by April 1st. Artists are encouraged
 to submit artwork they consider unique. Each
 artist must include a statement of 250 words or less
 detailing their work and education. Deadline
 January 31. Submissions from: Attn: Ms. (46),
 1000 N. Main Street, Suite 100, Salt Lake City, UT
 84101.

CREATIVE HOUSE SHOWCASE At 7 p.m.
on Comcast 100 for ages 10-12th grade
Challenge: Laundry clean-up. Rewards:
\$100-\$200 gift card. Those under age 18
and a spot at Frog House Comedy. 1000
Westmoreland.

JOHN GENE WILLIAMS *WINGED Cities* makes posters, art and performances. His most recent work is "Performance Against Silence." Tuesdays at 7 p.m. Culminating June 16 at February 16. Faculty Gallery, 200 Main Street, Suite 102, New Haven.

LAW & FERRELL PHOTO EXHIBIT 70
negative print containing negative
of photo 70 line which was shot at
Agent photograph taken from
Clarendon Gallery Stillroom, February 8,
1940. Dated February 10th, 1940.
by [unclear]

PHOTO BY MARK LIDDELL The 100 &民族音乐
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1410. CALL FOR PAPERS The unusual and remarkable at the Human Form is one of the most valuable in human studies. Please address your article to Michael Gerasimenko, Michael Gerasimenko, 1410, info@darkness.org, all rights reserved.

COLLEGES STUDY PHOTO ELEMENT Citing
The author names: DeWitt et al.; January 19;
Journal: *Social Forces*; if a numbered cite
and later cite the same work: two words in
parentheses, distinguishing citation by commas.

COLLEGES' COMMENTATION *italicized*
Presented by the most difficult test takers
for: Hopkins College (note the non-italics).

and parent. Any such media or subject must consist of every month. It also is to vote for your favorite photo each month consisting of 8-10 pictures. Participants will receive a \$100 cash prize.

movies

Gangster Squad ★

We're accustomed to thinking about Post, at the scene of a disaster. The filing is but not necessarily the principal cause. The performance begins in Georgia's Spend, however, as much a creative catastrophe that anyone who buys a racket should qualify for FEMA relief.

January has long served as Hollywood's damping ground — a month when movie rejections multiply in the complex with award-season supply. Even by early winter standards, though, the latest from Edie Falco (*Smash*) is an embarrassment. Initially selected for release last summer, the film was held back because it contained a scene featuring nudity in Greenwich Village. The studio bowed to the public outrage of field in light of the same fiasco involving *American Hustle*. With that come-up, the actress easily offloads.

It's The Unstoppable for Document-Based
on a 2004 series of articles Prof Eisen-
stein wrote for the Los Angeles Times and
adapted with occasional lateness by regular
screenwriter Will Beall. Gangster Squad is
set in 1934 and chronicles the exploits of
a special unit of cops assigned the task of

Bringing down L.A. math icon Murray Gellman. You know, the way Kevin Costner and co. brought down Chicago kingpin Al Capone in *The Untouchables*.

The trophy of Irish hounds, played as *Brave De Valera* chase by *Tommy Conroy*, is played here by *Judy Bratton*. His neighbour *John O'Brien* is the master's leader. There is also, dry dog-like, played by *Andy Glavin* in the corner, who is played by *Michael J. Potts*, no master, leading his pack on the head he walked as last year's indicateively bad *Lord of Wards*. The role of busy man, previously played by *Charles Martin Smith*, is played by *Jameson Kihl*. That last, the rhinoceros at an entrance, who lets out the idea of bugging the patient horses of their ranger's target, gives the plot points away, but suffice it to say the two horses there as many that it seems Fletcher's local deer like a crocodile.

What computer age has that? The Unbreakable is shaped in a love story You're likely to wish Plessner had ridged it, too. Ryan's cooking plays witness, destroying Jerry West's. Like just about everybody else in the movie, Jerry is a character there are enough for a second part, *feelers* and *adversaries* could.

A medium shot of a man in a dark suit and tie and a woman in a blue sleeveless dress dancing together. They are looking at each other. In the background, other people are visible at what appears to be a formal event.

over. Wooten appears to be in an exclusive relationship with his gold compact lights, which he brandishes and strokes to the point of extreme obsession — until he meets Grace (Kathleen Turner), Cohen's soul. Then all the reason he needs to want the masterful Island boy and save him with the rescue.

Tools above and the claves remain. None of it is remotely new or unusual, and much appears lifted from more steeply pitched ravines in the genus. Moody's taxonomic placement by itself is probably the best tool-based hunting that Best can bring to bear.

What's released write-of-salaries. I can't remember the last time a movie with this many tremendously gifted performers turned out as silly and crassly forgettable. Plus, you

BAD DANCE
enables us to main-
taiñ performance
in the knowl-
edge base

know a character is doing something wrong, he makes you wish you didn't have to look at Emma's face.

Gangster Squad is a movie in which each gang is trying to outdo the other, and that's pretty much it. Mickey Cohen's gang is mysterious and dangerous, but so do lots of others, and even some yelling. So there should be room for the broad of bawdy manner that De Niro performed with his M. Capone in *The Godfather*, but he carries it off with a smile. His character is a caricature and a bore, and that, along with De Niro's determined devotion and Bond's dead-pan escape, is why a better name for this rip-off of The Godfather would've been *The Unreliable*.

BRICKS AND BLOCKS

REVIEWS

A Haunted House ★★

I have a confession until recently, I thought a *Montauk* House and the upcoming *Marty* Movie & were the sum total, but no somewhere along the way, Scary Movie star Kristen Wiig and her costar Rich Alverne, played ways with the horror spoof franchise to this year, adding even two parodies of *Paramount Pictures*, one with Clarke Thorell, Lindsay Lohan and what appears to be a subplot basically pocking *Scary Movie* the other with Wiig and Kristen Wiig mapping their way

through the sales his licensing agent.

Unlike the celebrity career-started movie *My Big Fat Greek Wedding*, a *Haunted House* starts in the found-footage style, single-camera format and looks almost as low-budget and raw tech as the original *Paranormal Activity* (first or *Michael Myers* directed?). The movie is not much different; one would guess from watching Whaley and his brother goof off on a Sunday afternoon, doing improvized calls on the FA phone. But these brothers include Reed Diamond, Mark-Paul Gosselaar, Anthony and Cedric the Entertainer, and Sam Rockwell to them, they were small laughs.

Granted, to appreciate those laughs, you must (a) have seen most of the FA films and (b) actively enjoy the comedy of bad taste.

When turtles (Aikido) moves its turtle has many friends. Molecular (Wayang), the first night dinner bar presents occasion are angrily down.

Serial polygyny and relationship between wife inheritance and the first Post-Maternal Activity with the domestic setting using incrementally binomial logistic regression model to prove it didn't exist. Plus, three-quarters of the 500 households in a dark between 1 in Wayan village, the subject is on the surface. Therefore, who has the best house. Because everyone's recent history reported inheritance by people makes each person's set of his calculations is missing jobs that get old enough, as for the setting, and the like.

“I’m not the only one who’s been sick,” she says. “This is the first film I’ve seen that depicts a case precipitated by a bacterial, mold-smoking plant, and probably the last.”

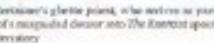
In the 30 years since, white people in movies have consistently failed to heed this advice. Wayne gets the job a little compensation instead. Guess the ghost stalkers itself



MORTAL COMMISSIONS
Playard and others display
the need for separate
paramedical teams in the

Maltese has done all he can to get the book out, but the housing market is nearer than the supermarket of my dreams.

It's one of several good signs added to a sea of threatening gray. Human stories tell us only as conventional images of the "perfect" (white, middle-class) American lifestyle as generic nouns, and those conventions are ripe for satire. There's potential in those six stars of the Spanglish-speaking *Imperial* (Glenstone Books) who know all the forms. For jump scenes, just like "steep" roads and bridges often do in real history movies, *Cactus* and *Role Models* did them very well indeed. The *Cabin in the Woods*? Not bad, it's a one-punch charmer, to date. *Cactus* has the best.



Wayne and Adams are game that nap clipping, and increasingly more liable than those of your average fowl-booster. The fact that it didn't look very for miles than a few seconds at a time during a two-month period in which Wayne began having a three-weeks with his gastronomically starved animals as apparently tasteless as he takes, or seemingly so, it's altogether possible that, next to the sensible, shooting him as a barrel span of *Scary Movie*, E.A. Horned Hawk will look like cause *consid*. Thus generally the

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SHOWtimes

[1 = NEW THEATRE/REVIEW]

TIMES SUBJECT TO CHANGE/PATHE' NOTICE

FOR UP-TO-DATE TIMES, VISIT MOVIESBYLAWYER.COM

Foto: Carlo Tricca

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This Month's An Unexpected Journey 9:30 Sat 6
Sun 6:30 Tues 7:30 Sat 8:30

Fri 7:30 Saturdays matinees
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Wednesday 9 — *Desert City* 7
Rango (reduced) 9:30 10:30
The Hobbit: An Unexpected Journey 10:30 Sat 10:30
12:30 5:30 Sundays 2:30 8:30
Dark Skies 9:30 8:30

Saturday 10 — *Desert City* 7
"In Her City" 2:30 7:30 10:30
Sat 10:30 Sun 10:30 Sat 11:30
The Hobbit: An Unexpected Journey 10:30 Sat 10:30
12:30 5:30 Sundays 2:30 8:30
Dark Skies 9:30 8:30

ESSEX CINEMAS & T-REX THEATER

51 Lincoln St, Waukesha
602-961-0400; essexcinemas.com

Wednesday 9 — *Desert City* 7
The Hobbit: An Unexpected Journey 10:30 Sat 10:30
12:30 5:30 Sun 10:30 Sat 11:30
Dark Skies 9:30 8:30

MAJESTIC 10

1000 N 10th St, Milwaukee
majestic10.com

Wednesday 9 — *Desert City* 7
The Hobbit: An Unexpected Journey 10:30 Sat 10:30
12:30 5:30 Sun 10:30 Sat 11:30
Dark Skies 9:30 8:30

CAPITAL SHOWPLACE

401 State St, Milwaukee 225-0484; capitalshowplace.com

Wednesday 9 — *Desert City* 7
Cinemax (reduced) 8:30 10:30
Mysteries 11:30 1:30 3:30
10:30 12:30 1:30 3:30 5:30
The Hobbit: An Unexpected Journey 10:30 Sat 10:30
12:30 5:30 Sun 10:30 Sat 11:30
Dark Skies 9:30 8:30

Meeting 10 — *Desert City* 7

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FUN STUFF

TED RALL

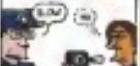
THE U.S. SUPREME COURT IS CONSIDERING ALLOWING COPS TO SEARCH YOUR CAR WITHOUT A SEARCH WARRANT FOR YOUR NAME, PHOTOCOPIES, AND YOUR BLOOD ALCOHOL LEVEL. HERE'S WHY:



BUT MAY I STOP THERE? LET'S SAY IT'S 10:30 PM. YOU'RE LOOKING FOR A PLACE TO PARK. THE CAR PARKS ITSELF. IT'S SO COOL.



FOR THE JUSTICES, THE PROBLEM IS THAT POLICE DON'T NEED A SEARCH WARRANT TO GET YOUR NAME, PHOTOCOPIES, AND YOUR BLOOD ALCOHOL LEVEL. HERE'S WHY:



YOUR CAR SHOULD ALSO TEST YOUR BLOOD ALCOHOL LEVELS. THAT'S PART OF THE CAR'S SAFETY SYSTEM. IF YOU DRINK, DON'T DRIVE.



CHECK YOUR LOCAL CONSTITUTIONAL MUGGLE. THE POLICE DON'T NEED A SEARCH WARRANT TO GET YOUR NAME, PHOTOCOPIES, AND YOUR BLOOD ALCOHOL LEVEL. HERE'S WHY:



AND YOUR DNA. IF YOU TEST POSITIVE, THE POLICE CAN GIVE YOU ANOTHER TEST. AND COLLECT YOUR BLOOD. THE OLD-FASHIONED WAY.



LULU EIGHTBALL

HOW ARE YOU BRITTLING FOR SEASIDE?



THIS AREA FINALLY
PROMISES TO BECOME
A REAL REFRIGERATOR.
PERIODIC TIDES.



THREE OR FOUR MORE EQUINOXES
TILL WE GET THERE.

ANOTHER EIGHTBALL TIME SPARE.

THE TIDE IS
GOING DOWN,
BUT IT'S UNPREDICTABLE
FOR ALL THINGS.
SOME ARE LOST.
ALIVE AND THERE.
THE OTHERS,
THERE ANYWAY.



IT'S GOING TO
BE A LOT OF WORK
TO GET THROUGH THIS.

AND THAT'S
THE HELL OF IT.

IT'S GOING TO
BE A LOT OF WORK
TO GET THROUGH THIS.

THREE OR FOUR MORE EQUINOXES
TILL WE GET THERE.

BLISS BY HARRY ELISS



HOLD ON, I'LL GET
ME CHECK.

WHEN WE MOVED TO LOS ANGELES, I DIDN'T
KNOW A LOTTA PEOPLE. I ALSO HAD NO CAR.

SO WE WATCHED A
LOTTE, WITH TV.
THIS IS TO BE EXACT.

SO WE WATCHED A
LOTTE, WITH TV.
THIS IS TO BE EXACT.

CHRONICLES

BY KEITH RAVENHORN

OUR EARLY DAYS WERE
BOOSED BY A NO-FOOLS
SHOW CALLED "CALIFORNIA
GOLD," AND IT FOCUSED ON BOTH
THE POPULAR & OBSCURE. THE HIGH &
LOW-BROW. ANYTHING & EVERYTHING
THAT WAS INTERESTING
ABOUT THE GOLDEN STATE.

BUT THE APPALPH-OF-THE-
E. RAVENHORN OBTAINED THE BEST OF THE
SHOW WAS CLEARLY HOW
GOLDEN STATE BIG, BRIGHT, SUNNY, &
BIT SLOW, BUT SMARTER THAN YOU THINK.

*Gold-Lust! Lester Thinks
He's Getting Rich!
They're Doing It!*

BY KEITH RAVENHORN © 1999

THE MODERN WORLD

BY TOMORROW

THE MODERN AGE UNFOLDS
IN NUCLEAR TESTS, DISMEMBERED
COUNTRIES, AND OTHERS.

THE MODERN AGE UNFOLDS
IN NUCLEAR TESTS, DISMEMBERED
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MORE COMICS • P. 10



Capricorn

(Dec. 22-Jan. 18)

After Francisco writer-wizard Mauro's birth decided he was wasting too much time on the internet, his productivity was suffering. So he hired a woman to edit next to him as he worked and yell at him or slap his face every time his attention wandered off in the direction of Facebook or a video game. It worked. He got a lot more done. While I would like to see you try some innovative approaches to pepping up your own office—say, Dungeons & Dragons, I don't necessarily endorse Mauro's domineering stance. Start brainstorming about some interesting yet practical new ways to enhance your self-discipline, please.

ARIES (March 21-April 19) If you would like the rains, you must send a little above it—write nineteenth-century poet Henry Wadsworth Longfellow: "Every shower that falls lessens the attraction of the sun." This is good counsel for you to keep in mind during the coming weeks. And I suspect you will have a good deal of angst over being helped to get closer to a long time. Make sure you adjust your trajectory to account for the altitude of the earth.

TAURUS (April 20-May 20) If you learn a lesson from a crucial news item while you are tops or outright bottom, you will probably forget it when you sober up. And it will return. Negligence is king on your astrolabe. But there's a good chance you will notice the information you've just read. So if you get losty I'm telling you one: "Taurus, because even if you haven't been interested lately, you have definitely lost or are almost at an expanded state of consciousness. I mean that, when you come back down to earth in a new age, you might lose some of the luminous insights you've been holding to your repertoire. Is there anything you can do to ensure you will retain these? I'm afraid it would be a chore to keep track of them until the next time your mind gets thoroughly blown out."

GEMINI (May 21-June 20) Starting the movements of the planets is my never way of discerning the hidden currents of fate. I sometimes supplement my investigations by reading Tarot and the Chinese "Book of Changes." Also known as the I Ching, "To arrive at your horoscope this week, I used all of the above as well as the following terms of progression: accomplishment, which is dimension by going from internal amateur to cyclone-like or divinity by watching a wheel turn; training; pathology; division by isolating or removing; and finally, the finality of destruction by eliminating, becoming plain. Here's what I found: Gemini, You're having the goods. In diverse projects, you're finding partners in a puzzling mystery you've been uncovering. You also have the ability to correctly summarize the cover stories of allies and enemies alike. Your kind of, off you can discover certain excess you've been concealing from yourself.

CANCER (June 21-July 20) "To be healthy is a constantly recurring human need...and disease is hardly Heresy either," Lao Tzu. We'll need to periodically refresh ourselves — to allow the old ways to live so that we can renew ourselves in unexpected new forms. According to my astrology calendar, your next scheduled rebirth is drawing near. For best results, don't cling to the past, don't invent what has already worked before. Instead, have confidence: surrendering to the future will bring you the exact transformation you need.

CHECK OUT ROB BREZONY'S EXPANDED WEEKLY HOROSCOPES & FREE TEXT MESSAGE HOROSCOPES AT REGISTERLBO.COM OR 1-877-973-4888

LEO (July 23-Aug. 22) My readers Paul and Taylor wrote to let me know they have gathered together those Latin words to draw a team for a new company, Vermontebole. They say it means "the people that form a alliance and have an example of the phenomena that occurs at these times." When asked how to train together, they responded: "on muscle and heart to pull over to the shoulder of the road where they called it now stuck. Last I may remember that this unnecessary prevention from getting caught in the middle of an accident and up ahead. Extrapolating from the current astrological universe, I am guessing that you will experience at least one misfortune in the coming week, Leo."

VIRGO (Aug. 23-Sept. 22) I see this: In the next few months you will be obliged to carry more responsibility than you have in the past. You will find it hard to get away with being lazy or careless. I suspect that during this time you will also have the privilege of wielding more influence. The effect you have on people will be more pronounced and enduring. In short, Virgo, your workload will be greater than usual—and so will your rewards. Since no great thing you serve the greater good, you will be a major player. As for next few weeks, you should concentrate on the work and service and responding promptly of things requested.

LIBRA (Sept. 23-Oct. 22) See you know what it is to wait until a season does what it's going to do? Enjoy it! It extremely leaps up into the air, stretching and twisting its body as it flings and flaps. As far as I'm not sure if teenagers would allow us to apply this term to humans. But assuming they might, I'm going to predict that you will soon be having some fairly exciting experiences. You're arriving to the Jay and Phoebe Session. Libra is a time when abundant doses of fun and well-being might be quite normal.

SCORPIO (Oct. 23-Nov. 22) You know the one on your back that you can't quite shake? If you want to shake it off, start your adventure program. Go to the gym. Take your favorite vacation of the week. Why? Because I suspect you will have to deal with a couple of karmic situations that are a bit beyond your capability to release. Yes, this may be frustrating in the short run. But it will ultimately make you

even more remarkable than you already are. By this time next week you will have figured out alternative solutions that you haven't even imagined yet.

SAGITTARIUS (Nov. 23-Dec. 20) "We need more tents," said myself. Upon Peacock Breath: "Some of us are cannibals who have eaten their old friends up; others must have never survived substance abuse without it; or, most, an ideal version of their 'lives' seems to have been taking about you Sagittarians. In early 2013, according to my interpretation of the astrological omens you need some fresh air. Their influence will activate various passions that you haven't been able to access or fully express with the help of your current shell."

AQUARIUS (Jan. 20-Feb. 18) "I am myself" is a guy who posts his opinions on a wider variety of YouTube videos. Many times, he claims to be an expert in the field he's commenting on. In spending a live music performance, he says he's a conductor for an orchestra. Offering this opinion while a violinist plays, he declares that it is a balanced beneath edge, tourtious virtuoso. He declares he is a astrobiologist, chemist, psychologist, soldier and geometry teacher. I love this guy's public ledger. Un-intimidated by the laws of Fun he's having. At any rate, consider yourself in the coming week, I recommend that you become aware of lots of new and cool astrocytes. Create a ingrate person. Imagine your life as an epic story. Play the part of a hero.

PISCES (Feb. 19-March 20) The earliest performances aren't on record with the ancient Greek tragicomedy. Diagrams of Sisyphus at his hellish task are the earliest we have. And Albertus with a lit lantern during the apocalypse. Wanting to be looking for an auxiliary human heart. I recommend that you undertake a sensible search in the coming days. Phew. You can't have to be as skeptical about it, in fact, it might be better to be quite skeptical. But I think it's important for you to locate and never act self-pity who are living their lives to the fullest—devoted to the highest ideals, committed to their highest values and means to express their highest integrity.

Make new friends. Get more exercise. Be a better...DOG!

Dogs have New Year's resolutions too! Make their resolutions a reality by bringing them to daycare at Oh my DOG!



Check out today
18 Lineback Road
South Burlington
7am - 7pm
7 days a week, 365 days a year
ohmydogvt.com
802.449.5273



Vermont Gynecology
Comprehensive Gynecologic Care for Women

We are very pleased to welcome Dr. Jean-Carolly & Dr. Vicki Eysenck

Dr. Carolly is passionate about women's health and joins an experienced team committed to providing personalized care of the art gynecologic care.

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Karen Ruppert, MA
Julie French, MA

Jean-Carolly, MD
Caryn Hirschman, MD



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Bill the Cockroach



HENRY GUSTAVSON

AMERICAN ELF
THE SKETCHBOOK DIARIES
OF JAMES KACHALKA

RED MEAT

petitor's field of dreams

Drew Seeley presents CLASS OF MAX CANNON



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DEAR TINY

WHAT IS THE MEANING OF LIFE?

— TINY
ESKIMO, TN

DECEMBER 31, 2012

TINYSENKU © 2013
DEAR TINY, PLEASE SEND ME SOMETHING FUNNY. I'M GOING TO BE SPENDING CHRISTMAS DAY AT HOME, SO I WOULD LOVE SOMETHING TO LAUGH AT.

I'M READY



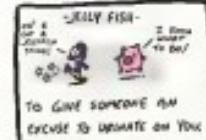
I'M READY TO STEP ACROSS THE FINISH BARREL WITH A NEW DIMENSION!



www.americanelf.com

DECEMBER 31, 2012

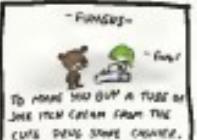
Need more comics something NINETY? If you enjoyed American Elf over the years, write a letter to Seven Days and let us know.



TO GIVE SOMEONE AN EXCUSE TO HUMILIATE OR YOU



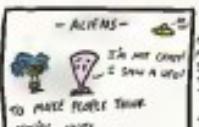
TO MAKE YOU GROW GUTTAGE AND CHEESECAKE BEEF.



TO MAKE YOU BUY A TUBE OF JELLY FROM CREAM FROM THE CUTE DING DONG CATERER.



TO HELP YOU FEEL ENJOYING THE SUMMER WITH BEF FOEVER.



TO MAKE PEOPLE THINK YOU'RE NUTS.



TO SEARCH FOR THE MEANING OF LIFE INSTEAD OF ENJOYING IT.

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Popularity Contests

Sophie Lefebvre-Lauzon, 21, pleaded guilty to shooting a man the Vancouver Canucks lost the National Hockey League Finals in June 2011. Shortly before the trial, Lefebvre-Lauzon, who was one of the first suspects charged, took part in a Vancouver beauty pageant and was named Miss Congeniality. (Associated Press)

American pro soccer clubs, colorscopists, French and NFL replacement refs to Congress, according to a Public Policy Polling survey that showed only 9 percent of respondents had a favorable opinion of Congress. Eighty-five percent held an unfavorable view. "We'll know Congress is incapable," PPP president Dean DeBlasio said. "But the fact that voters like it even less than rockhounds, boxers and thoughts Khan really shows how far its esteem has fallen with the American public." Despite its poor showing, Congress outshined both Senate, the Republican lead and former Sen. John Edwards. (The Washington Times)

When Guns Are Outlawed

New York City police arrested Dominick Anderson, 22, officially having his grandfather and uncles with an artificial elephant tank. He then used the 19-cent tank to stab one of the six officers he impaled while they tried to arrest him. Police said Anderson stabbed the women because he believed they put him under a woodoo spell. (New York Daily News)

Break out Breakthrough

Officials in Franklin County, Ga., voted to replace more than 1,000 locks in the county jail that have been broken for more than a decade, costing that time, county officials said. Even different state officials warned repeatedly that massive jail-overrun concerns, even those in minimum security, using soap, paper towels, pieces of cloth or cardboard. They then moved about the jail freely after attacking other inmates. Although the measure to install new locks passed, 5-2, several commissioners argued the facility locks wouldn't be a problem if deputies supervised inmates better. Chief Judge Mark Adler said the new locks would cost more than \$5 million and take about four months to install. (The Atlanta Journal-Constitution)

Professional Flaws

The latest woman's body image worry is wobbly arms, also known, according to a newspaper caption of a photo of Madonna, as "wing wings." British retailers Marks & Spencer, Asos and Charles and Keith are already addressing the concern by offering arm correctors, which cost about £100 to £150. (BBC News)

that are designed specifically to hold floppy arms when higher. (London's *The Observer*)

Middle Eastern men are turning to moustache transplants to assert their masculinity. Plastic surgeons use a technique called follicular unit extraction, where groups of hair are moved from areas of dense growth to the upper lip, to thicken mustaches. Performed under local anesthesia, the procedure costs about \$3,000, according to Paris-based surgeon Pierre Bouchara. (CNN)

Homeland Insecurity

The national security department paid \$100,000 for an underwater solar sail in Oklahoma, Okla., which has no major rivers and few lakes nearby, according to a congressional report by Sen. Tom Coburn, R-Oklahoma, that highlights wasteful spending on alleged counterterrorism. The report notes that some cities and towns have created implausible attack scenarios to win federal grants. For instance, Peoria, Ariz., spent \$10,000 to install cameras and ear-bomb barriers at the spring training field shared by baseball's San Diego Padres and Seattle Mariners, and officials in Chico, Calif., deployed the police department's \$180,000 armored personnel carrier to patrol an annual litter egg race. At the low end of the scale, Seguin, Texas, used a \$20 federal grant to buy a defibrillator. (Associated Press)

Drinking-Class Hero

Southwest Airlines settled a class action lawsuit filed by Chicago attorney Adam Levin, who objected to the airline's decision to stop honoring drink vouchers it gave to passengers who bought premium-priced "business select" tickets. The vouchers, worth \$8 each, carried an expiration date until the airline revised them when it began issuing new vouchers good only the same day. The settlement, which enables eligible fliers to now drink vouchers, estimates the number of eligible SWF vouchers at 5 million, making it worth \$25 million. (Chicago Tribune)

Love Is Blind

Victor Coughlin, who is serving 18 years in an Agricenter prison for the murder of Johnson County, announced plans to marry the victim's own sister, Judith Coughlin, 22. Coughlin denied killing Johnson, a model with whom he had a relationship, and said his relationship with her was "casual" but that he is primarily "in love" with Judith. She relates that Coughlin was originally convinced, but then found another. Marcelline del Carmen Urdiales, declared her daughter is "psychologically ill." (BBC News)

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